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ARTS & DECORATION

Arts & Decoration

Architecture, Decoration, Antiques, Gardens, Travel, Theatre, Books

FEB 13



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From a Painting by Willard H. Bond, Jr.

August, 1930

ARTS & DECORATION PUBLISHING CO. Inc.
PUBLISHER—ELTINGE F. WARNER
New York—Paris—London

PRICE: 50 CENTS

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LUXURIOUS TRANSPORTATION



The imperial coach which carried Napoleon and Josephine to their coronation glittered with golden ornament. Drawn by eight richly caparisoned steeds, it was the most luxurious vehicle of 19th century France

EVERYONE knows that the distinguished Packard Eight provides today's supremely luxurious transportation. But not everyone knows that Packard ownership need cost no more than motoring in vehicles of lower price and less distinction.

The facts are these: *Operating* costs in the aggregate are no greater for a Packard Standard Eight than for any other car of like size, no matter what its original price. And *depreciation* cost is no greater when the owner keeps his Packard Eight a little longer than he is accustomed to drive lesser vehicles.

Thus a car delivered at sixteen or seventeen hundred dollars and traded in after two years or so costs fully as much in depreciation as a Packard Standard Eight driven some three years. And records show that most Packard owners *do* keep their cars much longer—both in months and miles!

Apply these facts to your own motoring. Compare the actual costs of your present car with those of a Packard Standard Eight—which any Packard man will gladly supply. Perhaps you, too, will find that *you are paying for a Packard* without enjoying its beauty, its distinction and its luxury.

And if you *are* paying for a Packard, *why not have one?*

PACKARD

ASK THE MAN WHO OWNS ONE



ANTIQUES • INTERIOR DECORATIONS • OBJECTS OF ART



A DISTINGUISHED *acquisition now on display at the Lans galleries—an all pine panelled dining room with choice examples of 18th Century Queen Anne Pieces. Included in this collection is a Queen Anne break front cabinet, side-board, extension table; 6 side and 2 arm chairs as well as mirrors of characteristic Queen Anne design. On the sideboard is displayed a very fine pair of Waterford Girandoles with blue crystal drops. On the table is an old blue decorated Coleport dessert service with scenic design.*

• • •

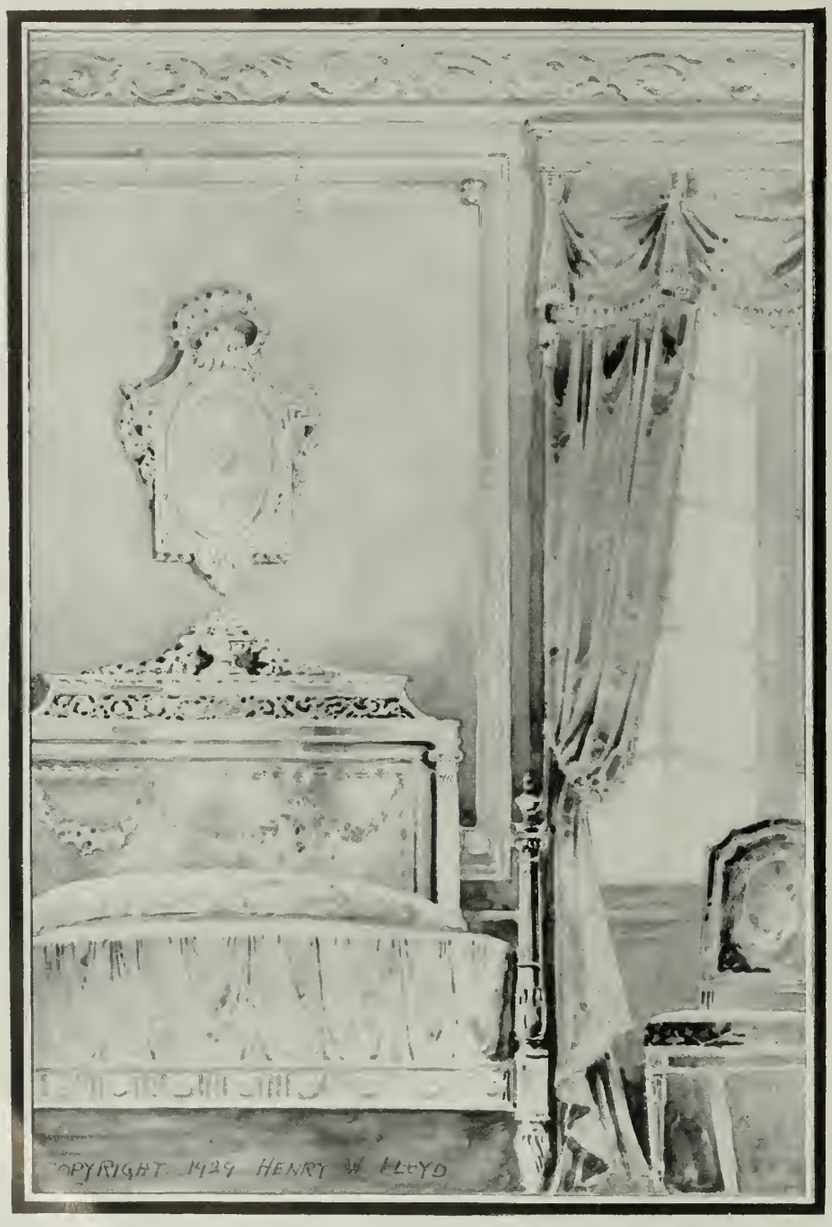
A fortunate addition to our extensive collection, of interest to the connoisseur or collector.

LANS

MADISON AVENUE

554 MADISON AVE AT 55th ST • NEW YORK

MAIN STREET, SOUTHAMPTON, L. I.



Beautiful materials placed in the hands of an artist stimulate his genius to the production of exquisite and rare masterpieces for the enjoyment of mankind. Our designers, working with rare woods, have created furniture that through its rich and harmonious loveliness takes its place in the gracious realm of Art.

TO produce Bedroom and Boudoir Furniture of distinction such as that exhibited by the pieces on permanent display in the Showrooms of the Decorators Furniture Company requires a technique and artistry rivaling that of the Old World craftsmen. The Decorators Furniture Company is winning increasing recognition for the designing and production of satinwood and painted furniture that is used by persons of taste to create individual and smart intimate interiors.

DECORATORS FURNITURE CO., INC.

383 Madison Avenue

New York

ARTS & DECORATION, August, 1930. Published every month. Volume XXXIII, Number 4. Publication Office, 578 Madison Avenue, New York City. Subscription price, $6.00 a year; two years, $10.00; three years, $12.00; single copies, $0.50; foreign subscriptions, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1930, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.



The card of your interior decorator or furniture dealer will introduce you to a viewing of the many exquisite things in our Madison Avenue galleries.

TO OFFER re-creations superficially exact is one thing. It is quite another to reproduce furniture which is not only technically flawless and aesthetically beautiful but which is built to endure as were the originals. Such are the French re-creations of Jacques Bodart. Time can only mellow them. Age can but enhance their value.

Jacques Bodart, Inc.
RUBY S. CHAPMAN, *Pres.*
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KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



ENGLISH OAK FURNITURE OF THE 17th CENTURY, *by* KENSINGTON

The Fascination of Old Furniture Retained in Kensington Designs

THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings, and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well-defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses *character*—the quality that can be expressed only by craftsmanship.

It is the distinction of Kensington Furniture that it retains the charm and the decorative quality of the antique because it also is the product of craftsmanship, and because it faithfully interprets and gives life to the spirit of old work in design as well as in execution.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet A and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR



Provençal bed of the Louis XV period in walnut with a soft antique finish.

Louis XIV bed in old green and gold reproduced from the original in the Borelli Palace near Marseilles.

Louis XV bed in old cream enamel with decorations picked out in burnished gold.

. . . . FRENCH BEDROOMS

It is conceded that French styles are the mode when one sets about the creation of an artistic scheme for the bedroom. Luxury, gaiety and cheerfulness are the *sine qua non* to the success of this most important part of the house, and French furnishings of the 18th Century, as we all know, reflect a period of European culture eloquent of all these things.

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Cord Sedan

You cannot appraise the Cord with any rear drive automobile in terms of each other

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FRONT DRIVE

SEDAN $3095 . . BROUGHAM $3095 . . CABRIOLET $3295 . . PHAETON $3295 Prices F. O. B. Auburn, Indiana. *Equipment other than standard, extra*

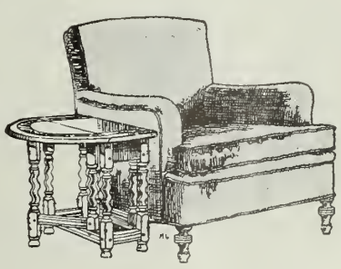
AUBURN AUTOMOBILE COMPANY · AUBURN, INDIANA

Interesting Furniture Reflects New Interest in Home Building



© 1930, Kittinger Company

The dignity of old world designs given modern comfort and utility by Kittinger



...and what an interesting and useful companion for the lounging chair

INFLUENCED by old world masterpieces, this selected group of Kittinger reproductions lends new dignity and charm to present-day home building.

A sofa of the Italian Renaissance executed by Kittinger in solid walnut, rendered modernly comfortable with finest curled hair upholstery and down-filled cushions . . . an exquisitely carved Tudor oak fireside chest of many uses, copied in detail even to the grapevine and Tudor rose design . . . a stately chair with linenfold panel back famous in English period designing . . . a beautifully proportioned coffee table of Charles II influence in walnut with carved top, drop leaves, and gatelegs that arouse comment for beauty and utility . . . all pieces of authentic design and finest craftsmanship, priced within the reach of modest incomes.

You can add similar Kittinger groups to different rooms throughout your home...steadily replacing furniture that has outgrown its usefulness in present-day standards of living. There are over six hundred pieces in the Kittinger line ...all of heirloom design and workmanship...principally in solid walnut, mahogany, oak and maple.

Visit our nearest showroom...either alone or with your decorator or dealer if you desire ... and let our representatives help you in a careful selection within your means. In New York–at 205 East 42d St.; in Chicago–at 433 East Erie St.; in Los Angeles–at Factory Showroom, 1300 S. Goodrich Blvd.; in Buffalo–at Factory Showroom, 1893 North Elmwood Ave. For literature, address Dept. 406, North Elmwood Ave., Buffalo, N. Y.

KITTINGER
Distinctive Furniture

Kittinger DISTINCTIVE Furniture BUFFALO 1866

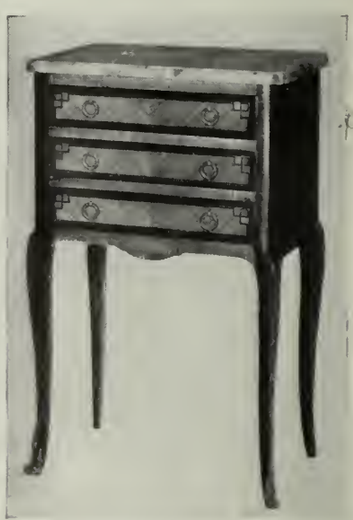




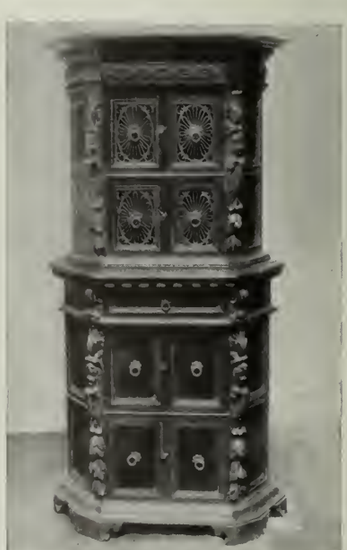
Louis XV Wing Chauffeuse cream color, upholstered in velvet.



17th Century Italian Bookcase created from old walnut. With grilled doors.



Louis XV Commode in Walnut and Rosewood with marble top.



17th Century Italian Cabinet reproduced in old walnut.

The unusual interest expressed by visitors to the Cavallo Showrooms has its source in no elaborate scheme of decoration, but is aroused entirely by the true wealth of beautiful old furniture displayed there. These showrooms are exceptionally interesting at this time for Mr. Cavallo was especially fortunate during his early summer trip to Europe and the results of his fortunate and extensive purchases have recently arrived. Mr. Cavallo's good fortune consisted in securing a large number of especially fine pieces of English, French and Italian antiques and reproductions at "hard-time" prices. He is offering a share of that good fortune to decorators and their clients and extends a cordial invitation to them to visit his Showrooms at 200 East 48th Street.

IMPORTERS TO THE TRADE

S. CAVALLO

FRENCH ~ ITALIAN ~ ENGLISH Reproductions & Antiques

200 East 48th Street New York City



In the Salons of
Brunovan, Inc.

Pour L'Aristocratie

Created primarily for the *elite,* French furniture of the XVIIIth Century inevitably combines the qualities of elegance, luxury and beauty with that practicality which is innate in French character. The furniture of no other period expresses to a higher degree modern conception of comfort and good-taste. Decorators serving an exacting and fastidious clientele are turning with gratifying frequency to Brunovan's collection of authenticated reproductions of French XVIIIth Century pieces.



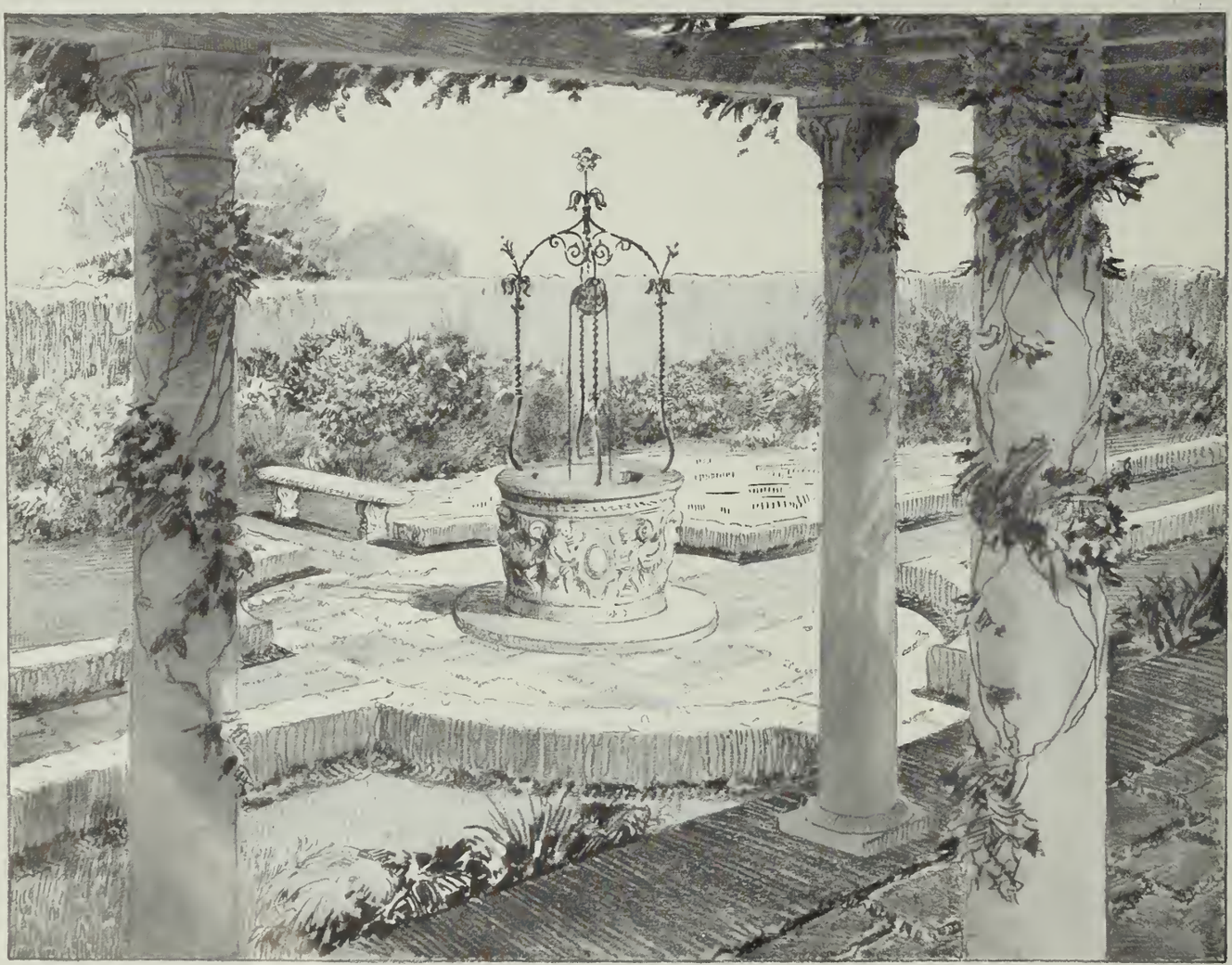
Brunovan's models, created in their Paris *ateliers,* by French craftsmen, are made with the same methods as the XVIIIth Century originals and exhibit the same charm of line and finish that marks the rare old pieces. Decorators are invited to arrange a visit for their clients to the Brunovan Salons.

BRUNOVAN, Inc.

Sylvain Bruno, President
383 Madison Avenue, New York
PARIS LOS ANGELES

Antiques and Reproductions of French XVIIIth Century Furniture

Charming Reality —



"Poems in Stone," Love Seats, Sun Dials, Bird Baths, interesting old Columns, Well-Heads . . . Surely, in our Collection, you will find some choice piece that will make your garden even more beautiful by adding to Nature's handiwork a touch of the hand of man! Many of these lovely garden pieces have enhanced the loveliness of Italian villas. All are of faultless design.

If you cannot come, write to us about your garden, so that we may offer suggestions and send you photographs of available pieces. Address us at New York, Department AD



WM. H.

"And the Springtime arose
in the Garden fair,
Like the Spirit of Love felt
everywhere;
And each flower and herb
on Earth's dark breast
Rose from the dreams of
its wintry rest!"

OVER A HUNDRED YEARS OF SERVICE TO THE

for the garden of your dreams!

ONCE AGAIN, the urge of Springtime takes root in the heart of man! Once again, Nature invites him to make the most of her bounty—to try and fuse her generous gifts with his own knowledge of things beautiful, into a haven of peace and joy.

For more than a hundred years, we have been importing garden furniture from exclusive sources abroad, particularly from Italy, where for centuries nature-loving men and women have contrived to make their gardens a place in which to live, to love and to be happy.

We invite you to come and avail yourself of our many years' experience in helping others to achieve those ingenious pleasantries in garden design that hold so much of interest and diversion for those to whom in these hurried, harried times "The Garden's flowery food is sweet forgetfulness."

America now accepts the principle of formality for little nooks, as well as for larger estates. Indeed, the more one lacks in space, the more apt one must be in those happy little touches that cause one to overlook the garden's limitations. A single bench sometimes will make charming the corner that would otherwise seem crude and unfinished.

A visit to our shop would be an interesting one for you. Our welcome will be just as sincere if you only come to study these beautiful objects.



"I am a shadow, so art thou,
I mark time—dost thou?"

JACKSON COMPANY

2 West 47th St., New York

318 No. Michigan Ave., Chicago

Now! A complete *course, at* *Interior*



FOR the past twelve years Arts & Decoration magazine has been conducting the most authoritative, complete and thorough home study course in Period interior decorating in existence. For the past two years it has also been conducting an authoritative, complete and thorough home study course in Modernistic interior decorating. Until now the modernistic course has been separate from, and supplementary to, the course in Period or Historic Styles of Decoration.

We now announce the combination of these two courses, at only a slight increase in the price originally charged for the Period course alone. Consequently, with only one enrollment, and at very little greater cost, you will now receive

THE COURSE

Twenty-four lessons (lavishly illustrated printed booklets) that can be mastered with ease in 48 weeks utilizing only a few minutes a day of your spare time.

I. The Fixed Background.

II. Walls.

III. Windows and Their Treatment.

IV. Ceilings, Floors, Floor Coverings.

V. Lights, Lighting Fixtures.

VI. Color, Color Schemes.

VII. Choice and arrangement of Furniture.

VIII. Decorative Textiles and Hangings.

IX. Choosing, Framing and Hanging Pictures.

X. Painted Furniture and Its Uses.

XI. Furnishing the Apartment.

XII. Historical Backgrounds.

XIII. The Historical Background of Style.

XIV. The Renaissance Style of Furniture.

XV. The Baroque Style in Furniture.

XVI. The Rococo Style in Furniture.

XVII. The Neo-Classic Style in Furniture.

XVIII. Jacobean and Restoration Furniture in England.

XIX. William and Mary, Queen Anne and Early Georgian Styles in Furniture. Also: *What is Modern.*

XX. The Age of Chippendale in England. Also: *Fundamental Idea of Modern Decoration.*

XXI. The Adam Period in England and America. Also: *Modern Styles in Fabrics and Colors.*

XXII. American Adaptation of British and Continental Styles. Also: *Modern Furniture.*

XXIII. Interior Decoration as a Profession. Also: *The Spirit of Modern Art.*

XXIV. Problems and Their Practical Solution. Also: *Combining Modern with Other Styles.*

DO YOU KNOW

—how draperies should be related to the room?
—the proper length for glass curtains and over-draperies?
—what conditions determine the choice of curtains for a room?
—the kind of floor covering to use when the upholstery and draperies contain design?
—what determines the choice of Oriental rugs?
—what determines the choice of lamps for certain rooms?
—how wall lights should be placed in a room?
—what is meant by advancing or receding colors?
—the neutral colors?
—the difference between tones, tints and shades?
—how to build up a color scheme for a room and what conditions determine the choice of colors?
—what rules determine the placing of furniture in a room?
—what rules determine the choice of furniture for various rooms?
—how to combine various styles together in the same room?
—how texture affects the looks of a fabric?
—what points are to be considered in selecting upholstery materials?
—how to make slip covers?
—how to combine various textiles in the same room?
—when rooms should be left without pictures?
—how pictures should be hung?
—how to hang a group of pictures?
—how etchings should be hung?
—why painted furniture is suitable for bedrooms?
—what three important factors must be accomplished in furnishing an apartment?
—the best colors to use for backgrounds in an apartment?
—how books may best be accommodated in a small apartment?
—the four great style periods of furniture?
—how to distinguish the various period styles?
—what two pieces of furniture are characteristically American?
—how to draw patterns for valances and draperies?
—how to make a French heading?
—how to design and make draperies for arched topped windows and doors?
—how to make and hang portières?
—how to line over-draperies?

If you possessed the knowledge that would enable you to answer the questions in the box above and in the box on the facing page, it would be of enormous advantage to you in many ways. Yet these are only a few of the hundreds of similar questions that you will be able to answer out of your own knowledge when you have completed

THE ARTS & DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

—a course of tremendous practical and cultural value; a course that will enrich your life, and that will help you greatly and add greatly to your pleasure in all the furnishing and decorating you do in your own home whether you employ a professional decorator or not; a course that will open the doors to a fascinating and profitable career if you desire one; a course that you can take at your own convenience, in your own home, in your spare time, and complete in less than one year; and, finally, a course that will repay its small cost a thousand times over.

And in one respect at least we believe this course is absolutely unique among all courses of study—there isn't a dull or tedious minute in the whole of it. It is absorbingly interesting from beginning to end: you will find studying it a pleasure and not a task. It is, let us repeat—

A course of study of the utmost interest and value to every man and woman who genuinely cares for a beautiful home, whether large or small, lavish or modest.

home, in Period and Modernistic Decorating

complete training in both Modernistic decorating and Period decorating, and in the same length of time heretofore required for the Period training alone. It therefore becomes the least costly course of its kind, if comparison is made, as it should be, on the basis of what you receive in return for what you pay.

Modernistic decoration has grown steadily in favor, and its vogue is increasing. No other style of decoration is as easily and as frequently abused and misused. Consequently a sound knowledge of its principles, and of its possibilities and its limitations, has become essential not only to the professional decorator but to all who wish to do their own decorating as well.



DO YOU KNOW

—how to measure windows for glass curtains and over-draperies?
—how to make a festoon drapery?
—how to make a cascade drapery?
—how to make and hang Dutch curtains?
—how to treat mullioned windows?
—when to use Venetian blinds?
—how to attach rings and hooks to draperies and portières?
—how to make the puffed valance?
—how to make a bed canopy?
—how to cut and hang scarf draperies?
—how to treat a group of three windows?
—how to place rods and poles?
—the proper draperies for a living room?
—the proper draperies for a bedroom?
—the proper draperies for a nursery?
—the proper draperies for a library?
—the proper draperies for a dining room?
—how to select color schemes?
—how to balance a color scheme?
—how to estimate the amount of paint required for a given surface?
—the proper colors for children's rooms?
—the proper colors for north rooms and rooms which are sunny?
—the proper tinting colors and glaze colors?
—how to remove old wall paper?
—how to remove calcimine?
—how to glaze with two or more colors?
—how to stencil wall decorations?
—the proper paint for radiators?
—how to patch plaster walls?
—how to treat stains and discolorations on plaster walls?
—how to hang and paint wall fabrics?
—how to wash walls and ceilings?
—how to make new glazing effects match aged effects?

What others have found: extracts from a few of the many letters in our files.

"I wish to express my gratitude for the course in Interior Decoration and to let you know that I have profited immensely through the knowledge gained by the study of same."

"I am very proud of the diploma. The course means more to me than I can tell you. It is well worth every dollar and every hour—fascinating hours—that I have put into it."

"Last autumn I built a model home in this city and decorated it completely. Over 2500 people visited it in three days. I had no knowledge of interior decorating before I took up your course. The lessons were so thorough that when the Woman's Club asked me to speak on Colonial Furniture I had no hesitation."

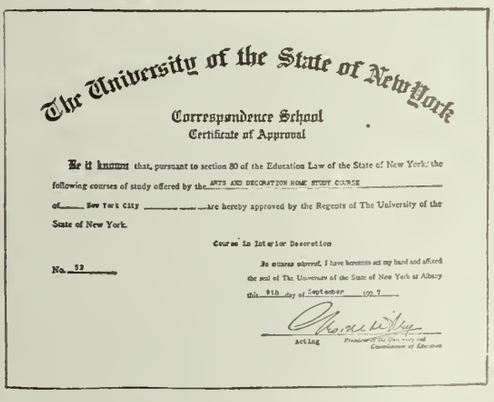
"In the fall I am to have a position in the Decorating Department of one of the largest furnishing houses in Kansas City, Mo., and had I not been taking your course I would have been unable to secure this position."

"Pleasing my clients with actual knowledge and not dubious replies has brought bigger and better sales, with an advance in salary."

"I am taking this opportunity to express my appreciation of the splendid course. It more than fulfilled my expectations and you deserve the highest praise for the conscientious way in which you conduct it from beginning to end."

Let us tell you about this course, the most complete course of its kind in existence. Let us send you this booklet, that describes it in detail and tells you much about decorating as a profession.

Approved as a correspondence School under the laws of the State of New York.



The University of the State of New York

Correspondence School

Certificate of Approval

Be it known that, pursuant to section 80 of the Education Law of the State of New York, the following courses of study offered by the ARTS AND DECORATION HOME STUDY COURSE of New York City are hereby approved by the Regents of The University of the State of New York.

Course in Interior Decoration

No. 52

In witness whereof, I have hereunto set my hand and affixed the seal of The University of the State of New York at Albany this 9th day of September 1927

Acting President of the University and Commissioner of Education

Send for beautiful Brochure - - - FREE

Arts & Decoration Home Study
Course in Interior Decoration
578 Madison Ave., New York, N. Y.



Send me your new free brochure and folder describing your combined Period and Modern course.

Name

Address

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A&D 8-'30



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BRISTOL

MANUFACTURERS OF FINE FURNITURE
IMPORTERS OF ANTIQUES & OBJETS D'ART

Chippendale "in the Chinese Taste"

The interesting Chippendale mahogany commode illustrated is an unusually beautiful and restrained example of the designer's Chinese manner. Bristol craftsmen have faithfully copied the fine original piece using the identical technique which brought fame to the 18th Century cabinet-makers. Like this beautiful commode, all Bristol reproductions of 17th and 18th Century pieces are exceptional, not alone in careful accuracy of design and detail, but in a mellowness of finish that fits them for harmonious use with genuine antiques. You are invited to arrange with your dealer, decorator or architect to visit the Bristol Galleries.



In NEW YORK *at*
319 East 62nd Street

CHICAGO
840 North Michigan Avenue

A·D·1780 150 years to A·D·1930



The chairs in this suite are exact copies of the originals made by Chippendale for Marie Antoinette.

This Georgian dining room suite exemplifies the beauty, charm, and dignity that has been so characteristic of Shaw Furniture since the manufactory was founded by Jacob Forster of Boston a century and a half ago.

Over this long period of years, during which there has been an unbroken continuity in the business and like continuity of personality, surpassing quality has been the standard of accomplishment.



Shaw Furniture may be purchased only thru a Decorator or Dealer.

Those who appreciate the finest quality in furniture will be warmly welcomed at the Shaw Showrooms in Cambridge and New York, where a most comprehensive display may be inspected. If, however, a personal visit is not convenient, a copy of the Shaw illustrated booklet "A" will be mailed to the reader upon request.

SHAW FURNITURE COMPANY

SHOWROOMS AND FACTORY
50 Second Street, Cambridge, Mass.

ESTABLISHED 1780
Specialists in Furniture Made to Order

NEW YORK SHOWROOMS
730 Fifth Avenue at 57th Street

More and more you'll find the MONITOR TOP *imitated*



But its amazing record of trouble-free service . . . that *belongs to General Electric alone!*

A mere glimpse of it through the open window—and you recognize it. *A General Electric*—modern in design as this electrical age itself! The aristocrat of all refrigerators—as distinguished in its appearance as it is in its matchless performance. Little wonder they seek to duplicate the individual beauty of the Monitor Top. But the sealed-in-steel mechanism of the Monitor Top—and its world-renowned record of trouble-free service—are beyond all imitation. *These* belong to the refrigerator that *you* are going to want for *your* home. The General Electric!



Prices are now as low as $205 at the factory, and most people buy on our easy time payment plan. For an illustrated booklet, write Section Q-8, Electric Refrigeration Department, General Electric Company, Hanna Building, Cleveland, Ohio.

Join us in the General Electric Program, broadcast every Saturday evening on a nation-wide N. B. C. network.

GENERAL ELECTRIC

ALL-STEEL REFRIGERATOR

ELECTRIC WATER COOLERS • COMMERCIAL REFRIGERATORS • ELECTRIC MILK COOLERS

A prize competition in designing new bathrooms

"Why shouldn't the bathroom be given as much consideration, *as an interior*, as the other rooms of the home?" Just a year ago the Standard Sanitary Mfg. Co. asked the question and, to make possible an affirmative answer, introduced new fixture designs and colors of real artistic worth.

These new forms and colors have inspired a new consideration for the long neglected bathroom. Beginning as a converted hall end or a large closet, it became a room in its own right, essential but of no architectural or decorative importance. Today, the homeowner is eager to realize its possibilities *as an interior*.

Naturally the homeowner looks to the architect for a definite statement of these possibilities, for designs which will broaden the usefulness of the bathroom and make it, architecturally, a worthy part of the home.

Since plumbing fixtures must be installed permanently, any interesting placement which makes for individuality such as the sunken, raised, or recessed bath must have its inception in the architectural treatment of the room.

And so the Standard Sanitary Mfg. Co. sponsors this friendly competition to stimulate interest and originality in designing a new interior, the bathroom. The conditions governing this prize competition are stated on the opposite page.

"Standard" Plumbing Fixtures, even the most inexpensive designs, are made in White, Ming Green, T'ang Red, Royal Copenhagen Blue, Orchid of Vincennes, Clair de Lune Blue, Ivoire de Medici, St. Porchaire Brown, Rose du Barry and Ionian Black. A color chart and a copy of the book, **"Standard"** Plumbing Fixtures for the Home, will be mailed on request.



"Standard"
PLUMBING FIXTURES

$27,500
in prizes for architects

Class A: Design for a bathroom suitable for homes costing *not more* than $15,000 to build.

First prize	$5,000.00
Second prize	2,500.00
Third prize	1,000.00
Fourth prize	500.00
Fifth prize	250.00
Ten prizes of	100.00
Twenty prizes of	50.00
One hundred prizes of	25.00
	$13,750.00

Class B: Design for a bathroom suitable for homes in the building of which cost *is not* a major consideration.

First prize	$5,000.00
Second prize	2,500.00
Third prize	1,000.00
Fourth prize	500.00
Fifth prize	250.00
Ten prizes of	100.00
Twenty prizes of	50.00
One hundred prizes of	25.00
	$13,750.00

Complete statement of conditions governing the competition

Eligibility: The competition is open to architects and architectural draftsmen. Designs may be submitted as the work of one or more architects, of one or more architectural draftsmen, or of a firm of architects.

Each architectural draftsman shall give on the card referred to under paragraph, "Identification", in addition to his name, the name of a practicing architect as a reference.

Application blanks are not required.

No employee of the American Radiator & Standard Sanitary Corporation may enter the competition.

Time: The competition closes 12 Midnight, October 30, 1930. Designs must be postmarked before that hour.

Drawings required: (a) An elevation of *each* side of the bathroom (room may be rectangular, octagonal or any desired shape); (b) Floor plan; (c) Ceiling plan, where special treatment is indicated.

The elevations shall be drawn at a scale of three-quarters of an inch to a foot; the floor and ceiling plans at a scale of three-eighths of an inch to a foot.

Designs for Class "A" and Class "B" bathrooms shall be drawn on separate sheets, each mounted on cardboard twenty-six by thirty-nine inches. Each sheet shall have the title "A Design for a Bathroom—Class "A" (or) Class "B", (as the case may be). Drawings shall not be framed.

All drawings shall be made in black ink. The sides of the bathroom shall be shown in direct elevation and no perspective elevation or rendering of any kind shall be shown.

A color chart indicating the color of the plumbing fixtures, walls, ceiling, floor and decorations shall be shown. A legend shall be given indicating the materials used and a list of the plumbing fixtures and accessories shall be given.

A competitor may submit one design in Class "A" and one design in Class "B", but not more than one design in each class may be submitted by any competitor, group or firm.

Plumbing fixtures and fittings: The selection of fixtures and fittings shall be made from the designs illustrated in the "Standard" general catalogue, or in the book, "Standard" Plumbing Fixtures for the Home. The book, "Standard" Plumbing Fixtures for the Home, and a color chart will be mailed upon request.

The plumbing fixtures shall be in one of the nine colors in which "Standard" Plumbing Fixtures are made, or in white.

Designs entered in Class "A" shall show one lavatory, one water closet and one bath and may or may not include a shower above the bath. Number and character of plumbing fixtures and fittings are not limited for designs in class "B".

Identification: The competitor's name shall not appear on the design. On the back of the mount the competitor shall draw an identification mark. This mark shall also be drawn on a card, three inches by five inches, bearing the competitor's name and address. This card shall be placed in a plain envelope, sealed and glued to the back of the mount.

Where to send drawings: Drawings shall be sent prepaid, or delivered to: Standard Sanitary Mfg. Co., Competition Committee, Pittsburgh, Pa.

Care should be exercised in preparing the designs for mailing so that they will be received in good condition. Each design entered in the competition is submitted at the risk of the competitor. The Standard Sanitary Mfg. Co. will not be responsible for the loss of, or damage to, designs while in transit or in its custody.

Title to designs: The prize-winning designs become the sole property of the Standard Sanitary Mfg. Co. The Standard Sanitary Mfg. Co. reserves the right to publish or reproduce any prize-winning design, or to make it adaptable for publication or reproduction. Should the Standard Sanitary Mfg. Co. desire to publish or reproduce a competitor's design, he will be extended the privilege of signing his work.

Jury of awards: The designs will be judged by a jury of awards composed of the following architects: William H. Beers, A. I. A., of Beers & Farley, New York City; Addison B. Le Boutellier, A. I. A., of Ripley & Le Boutellier, Boston; Eugene H. Klaber, A. I. A., of E. H. Klaber & E. A. Grunsfeld, Jr., Chicago; Louis C. Mullgardt, F. A. I. A., San Francisco; Allison Owen, F. A. I. A., of Diboll & Owen, New Orleans.

Points on which the designs will be judged: (a) Originality, (b) Practicability, (c) Distinctiveness in color scheme and in arrangement of fixtures, (d) Suitability in the use of materials.

Announcement of awards: The names of the prize winners will be announced as soon as possible after the closing date of the competition.

Professional adviser: The professional adviser of the Standard Sanitary Mfg. Co. in this competition is Howard K. Jones, A. I. A., of Alden, Harlow & Jones, Architects, Pittsburgh, Pa.

This program has received the approval of the Committee on Competitions, Pittsburgh Chapter, American Institute of Architects.

Requests for further information regarding this competition should be addressed to the Standard Sanitary Mfg. Co., Pittsburgh, Pa.

Standard Sanitary Mfg. Co.

Competition Committee - - - - 106 Sixth Street, Pittsburgh, Pa.

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From the Antique Galleries and Smart Shops

By ELIZABETH LOUNSBERY



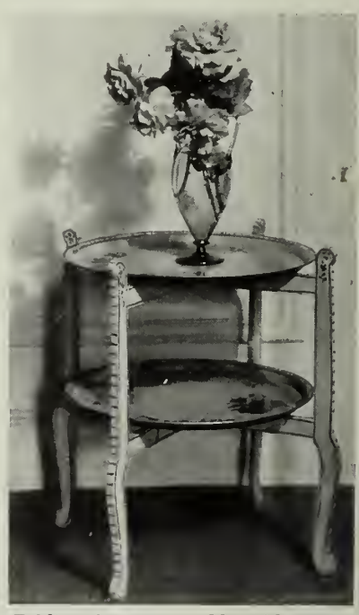
Blue Chinese pottery bowl, teakwood base and Dogs Foo book-ends. Antique cloisonne pipe, used as inkwell, plume pen. Courtesy Cottrell, 1 E. 58th St., N. Y. C.

DECORATIVE incidentals in variety make up the Cottrell stock of gifts, in their cosy little shop that adds a delightful touch of intimacy to the many articles displayed. Among the lamps, a pair of carved jade macaws, with amber pulls and finials, are of outstanding interest. In other things Chinese, there are richly embroidered priest robes; cloisonne boxes and covered jars, so suitable for cookies, candies or to hold cigarettes, for the country house terrace.

Attractive vases and bowls for flowers, book-ends, trays, velvet and brocade covered photograph frames with jade insets; desk and smoking accessories and hand embroidered East Indian crewel work on hand woven drilling, that may be ordered by the yard for curtains or furniture covering, are also available, together with a diversified selection of costume novelties in necklaces and other items of feminine interest.

FLOWER pots, strawberry jars and bowls in the most alluring shade of turquoise blue Italian pottery, and colorful glass vases are interspersed at Mrs. Wiltbank's, with attractive new ivy stands, among which is to be mentioned the wrought-iron plant box 2′ and over in length, on four legs with scroll supports, that may so fittingly be placed before a window or to break an awkward wall space.

Then there are great deep beaker shaped aquariums; flower and bird studies framed in black glass and rainbow tinted Venetian glassware for table use. Embroidered Italian linens are also featured in Mrs. Wiltbank's importations with accompanying tea services, in flowered pottery. The occasional furniture includes gate-leg tables, Italian walnut chairs,



Folding frame tea table with removable tin trays decorated in blue with roses. Roman green glass vase. Courtesy Mrs. Wiltbank, 764 Mad. Ave., N. Y. C.

coffee stands, small desks, and tile-topped tables with a number of appropriate wrought-iron lamps.



Lowestoft tea service and English XVIIIth century painted tray after Moreland. Courtesy Philip Suval, Inc., 823 Mad. Ave., N. Y. C.

EIGHTEENTH Century English china and porcelains in the rarest examples of Worcester, Rockingham, Crown Derby, Lowestoft and Spode tea, coffee and dessert services with old Bow and Staffordshire figures comprise a notable collection at Philip Suval's. With these are associated original Moreland paintings and other rural subjects by his contemporaries, characterized by their mellow colorings and scenes of 18th Century English country life, suggesting the More-

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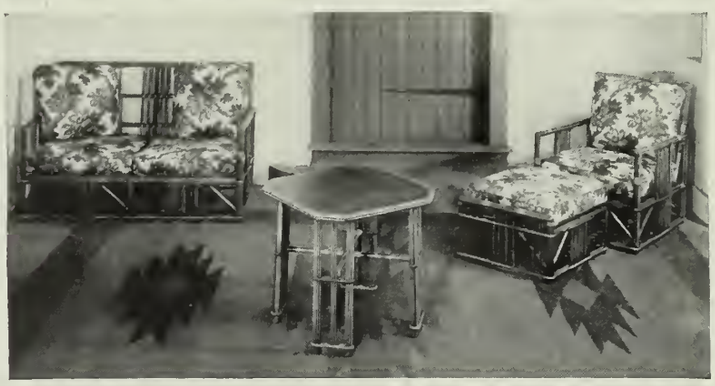
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land influence in their rendering.

Hunting prints and embroidered pictures of this period offer a further selection, as well as modern mezzo-tints and etchings. A department is also devoted to picture framing. In the 18th Century English furniture shown, there are exceptional pieces for every use from corner cupboards to three-pedestal Sheraton dining tables.

DECORATIVE mirrors and modern furniture of original design, with metal frames, applied



Nest of black lacquer and satin finish Duralumin tables, 18" to 23" long. Courtesy Salmon-Treitel Co., Inc., 166 Lexington Avenue, N. Y. C.

to chairs, occasional tables, as well as bridge and for dining room use, accommodating six or eight, comprise the wholesale productions of Salmon-Treitel Co., available through decorators and exclusive specialty shops.

While the mirrors may be termed distinctly modern in treatment, their restrained designs make them really applicable for any setting. Many are round in shape, with a clever cutting of glass, backed with gold, to outline their irregular ornamental edge; some have a triple bevel, most attractive, and others, an elusive effect of beveling, obtained by a silvered band on the under side of the glass. There are also long mirrors with colored glass and colored metal borders, and those for the bathroom, with applied fish motifs.

In furniture, the metals employed favor Duralumin, with a satin finish, and spring steel, for the more comfortable chairs, upholstered in red leather, or suède cloth. Fixtures and furniture for commercial purposes are also obtainable here.

AMERICAN and English furniture of the 18th Century, and of the most dignified character and restraint is grouped together in the showrooms of Myron Holmes', against pine paneled walls, in logical arrangement, reflecting the atmosphere of the actual period.

Here, also, are rare pieces of china such as an "Old Paris" service of 110 pieces; a notable pair of Imarri covered jars with ormolu mounts and the Lowestoft urns with the eagles, illustrated. Mirrors of exceptional rarity and beauty are also shown in pairs, such as two large oval Adam mirrors, suitable for a formal room, and a mahogany and gilt mirror signed by Benjamin Randolph, of Philadelphia.

Early American portraits are also available for decorative purposes and many fine hooked rugs —one 10′ x 14′, of unusual beauty, with birds, flowers and butterflies, on a black field. An Aaron Williard mahogany clock; a block front mahogany secretary and a four post bed with acanthus leaf carvings, owned by John Quincy Adams, are among other of the American productions, and in English pieces of corresponding value, a Heppelwhite settee and armchair and a mahogany Georgian bench with carved sides, done in green damask.

THE graceful outlines that bespeak Georgian influence, typify the furniture at Ewin and Ewin's, as in the instance of a mahogany bookcase with the appearance of the conventional secretary, yet without the desk and only deep drawers below the



American portrait attributed to Frothingham, late 18th Century. Early American serpentine front sideboard and Lowestoft urns with eagles. Courtesy Myron Holmes, Inc., 7 E. 58th St., N. Y. C.

shelves. Another sturdy piece is a mahogany pedestal desk with its green leather top, broken by the lid of a small compartment. Colorful hunting prints and tea sets in attractive English wares further express the feeling of an 18th Century room, which is the type exploited exclusively in the interior work of this firm,

DECORATIONS OF DISTINCTION

in their house decoration throughout.

MANTELS transferred from their original setting, yet bringing with them the indefinable romantic interest of olden times, are assembled at Ye Olde Mantel Shoppe of the C. H. Southard Co., in every type, awaiting their reinstallation in an appropriate setting.

Beautiful carved marbles, such as were used chiefly for the French mantels of the 18th Century, some taken from famous old châteaux, stand side by side with stately black marble English Colonial mantels with columns and old pine Adam sunburst mantels, removed from New York houses awaiting their demolition, in the lower sections of the city. So disguised were many of them by the ravages of years of abuse and neglect that only after many layers of paint, and even plaster were removed, was their full beauty restored.

Having devoted fifty years to the assembling of mantels, in their former showrooms on 11th Avenue, so ideally adapted to their display, this firm has been able to make a careful survey of the possibilities of procuring representative examples, with gratifying results, both throughout New York and the surrounding country. They have also secured many fine old New York doorways, complete with their sidelights, pull bells and transoms, also carved white pine trim with rosettes.



Reproduction of 18th Century English armchair with antique ivory and gold frame and green flowered glazed chintz cushion. Courtesy Ewin and Ewin, Inc., 667 Madison Avenue, N .Y. C.



Reproduction of Versailles mantel in deep rose and Sienna marble, flecked with white. Carved floral ornament. Courtesy Ye Olde Mantel Shoppe, 251 E. 33rd St., N. Y. C.

ITALIAN furniture embodying the spirit of the French and English cabinet makers of the 18th Century, in its outlines and classic simplicity, constitutes the greater part of the pieces at Luigi G. Pacciarella's showrooms, that are attractively housed in the studio building of a famous American sculptor, although many earlier examples are included. Among these, a 13′ refectory table with a solid walnut plank top is representative, with one edge only bevelled, as it was customary to place these tables close up to the wall with but one side in actual use.

There are also 16th Century marble mantels, denoting the ruggedness of their age, and a marble doorway taken from the Palazza Doria, in Verona. Chests, credenzas, priest stalls, chairs and benches as well are to be mentioned in this group with a Nubian marble font. A pair of red silk panels, measuring 7½′ x 9′8″, heavily appliquéd with a Cardinal's coat of arms, stands out in bold relief in their rich tones against the sombreness of the furniture of these early times and the austerity of the wrought-iron work exemplified on all sides.

Of the later periods of Italian decoration, a bird cage representing a typical 18th Century Italian house, with two floors, is amusing. There is also a set of



Tuscan 16th Century armchair with lifting seat. Early Italian wrought-iron tripod with pewter base, adapted as modern smoking stand. Courtesy Luigi G. Pacciarella, 168 E. 51st St., N. Y. C.



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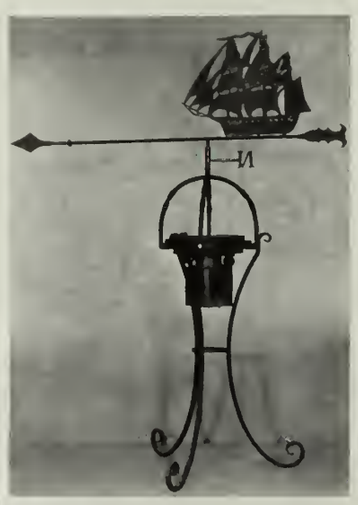
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five painted wall panels, suggestively French in their Louis XIV motifs. Among the architectural paintings, a pair in tempera, also French, are rare, as is a large decorated Venetian armoire containing twelve small drawers and three large, all elaborately painted with figure subjects, on an antique ivory and gold ground, in the French manner characterizing Watteau.

ORIGINAL designs in fine hand-quilting comprise the output of Eleanor Beard's studio, located in one of the most picturesque sections of Kentucky, noted for the unequalled facility of its needlewomen in the art of quilting. Many delightful designs are originated here; others are copied or adapted from old Spanish, early American and old Italian models, notably among the latter, the revival of Trapunto quilting, that reached its highest peak of beauty in the 15th Century in Italy.

As an example of this, the new everfast gingham bedspreads in pastel colorings, available in the New York shop, with bands of this work, piped in a constrasting color, are most effective and reasonable. Trapunto is also applied to the more elaborately designed satin and taffeta comforters and to chaise longue throws—one of the newest having a flannel lining, to match the silk top, and a deep pocket for the feet. Then there are endless other applications, too, such as sachets and cases for gloves and all uses; cushions of various sizes, quilted negligées and bassinette and crib sets. Even the sports coats, made from the homespun of Eleanor Beard's own looms, have this quilting effectively used in their linings. In the revival of early American



Compass taken from an old Baltimore clipper ship, mounted with a wrought-iron weathervane. Courtesy Malcolm's, 524 N. Charles St., Baltimore, Md.



Hand-quilted and appliquéd bedspread in green everfast gingham with "Garden of Flowers" motif and morning glory border, natural colors. Courtesy Eleanor Beard, 519 Mad. Ave., N. Y. C.

quilting, made of old-fashioned prints in cool colors, gingham or chambray, there are many designs that have won favor, also in the



Walnut rubber tired "hospitality wagon" equipped with beverage shaker, 12 glasses, ice bowl and tongs, decanters and a drawer. Courtesy Wm. F. Wholey Co. Inc., 11 E. 36th St., N. Y. C.

geometric patch quilts. Brittany quilting, now so much used for chair coverings, is also cleverly copied.

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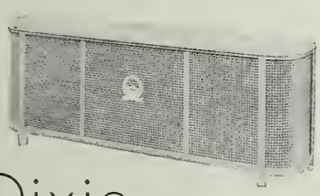


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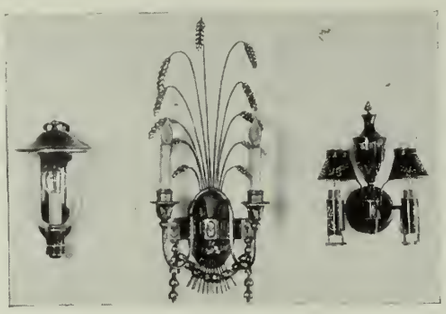
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Side lantern in black and gold; copy of gilded Georgian side bracket with wheat and tôle bracket in green, red or yellow finish. Courtesy G. E. Walter, Inc., 425 E. 53rd St., N. Y. C.

house and garden, are to be found in variety at Malcolm's Baltimore shop, among which the compass, illustrated, is a notable example. Other items include a realistic bird cottage of weatherproof stucco or



Glass top console, wrought-iron frame. Hand wrought-iron electrified candelabra; wall bracket with copper bowl and turquoise pottery vase. Courtesy Dello Work Shop, 133 E. 53rd St., N. Y. C.

wood, with attached shutters, a one-piece copper roof, and hinged bottom, enabling it to be cleaned.

For the garden, there are also composition stone animals; a sea shell bird bath, and others; the "Mistress Mary" garden faucet, combining charm of design with utility, and an entire room treated as an Italian garden, filled with appropriate accessories. Unusual cast-iron foot scrapers include one highly characteristic of the Colonial cities of the South, showing two griffons. The griffon motif is also seen on a forged-iron, rainproof mail box. Suitable for a little city garden, as part of a brick or stone wall fountain, is the composition stone lion-head spout with piping.

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TO a very few, Gramercy Park is one of the few spots in lower Manhattan that preserves its quiet charm; to most, it is merely a name, redolent of aristocratic association.

The impressions of its less intimate acquaintances are often of interest. I heard recently of a lady who, over the card table, listened to someone hold forth on the exceptional desirability of a residence on the Park. Her contribution to the conversation was, "Yes, I understand it's a delightful section, but isn't it a pity the elevated line runs thru it?" She was astonished to learn her impression was false.

The Park, the name of which is a contraction of the salutation "God grant you mercy," is unique in that it is privately owned and under lock and key, inside as well as out. Its shady walks are uncrowded; no strange sons of misfortune can accost or frighten the children—there aren't any noisy gamins to plague them either; and dogs, too, are outlawed. The Park is the greatest boon to those few grateful mothers who live in the homes about it or are members of the association. This membership is extremely difficult to attain, since it is limited and one must wait for someone to relinquish his key. As this occurs rarely and since the association is one of the few current institutions where influence avails nought, the socially—and otherwise occupied mother of means has established the town home in one of the thirty odd brownstones and apartments around the wrought iron paling. Today, she thanks progress—and a few new buildings of character; she isn't obliged to compromise with comfort in order to be a resident on the Park.

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"Teck" Hannan mothers "these kids of his" with a sharp eye and a better memory. When rain suddenly descends, who else is there to release the young ones who have been deposited within the gates since morning, and to see them home? Therein lies the great contribution of the Gramercy Park of today. It is God's gift to busy little mothers,—a place where their young can be locked away safely during the day with sunshine, swaying green boughs and fit companions as their influencing contacts. And why shouldn't the Park be popular with the balance of the family:—he's home from the office in a few minutes, with a pleasant, restful outlook, a breath of Nature and the City noises more or less remote.

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Five years ago few saw any future for that street. It was lined with stodgy looking brown-stone houses, with here and there a church spire as the high point in the skyline.

Then came the construction of the new Eighth Avenue subway, which tunnels the Avenue; and the real estate fraternity and the public alike recognized the possibilities of the street.

Today there are more than twenty new tall apartment buildings and apartment hotels on Central Park West with many others planned for early construction, affording, in effect, a town and country home in one.

Real Estate values on Central Park West have taken a phenomenal rise and the increase bids fair to continue with the completion of the new subway and the working out of the city's million dollar project for the beautification of the Park.

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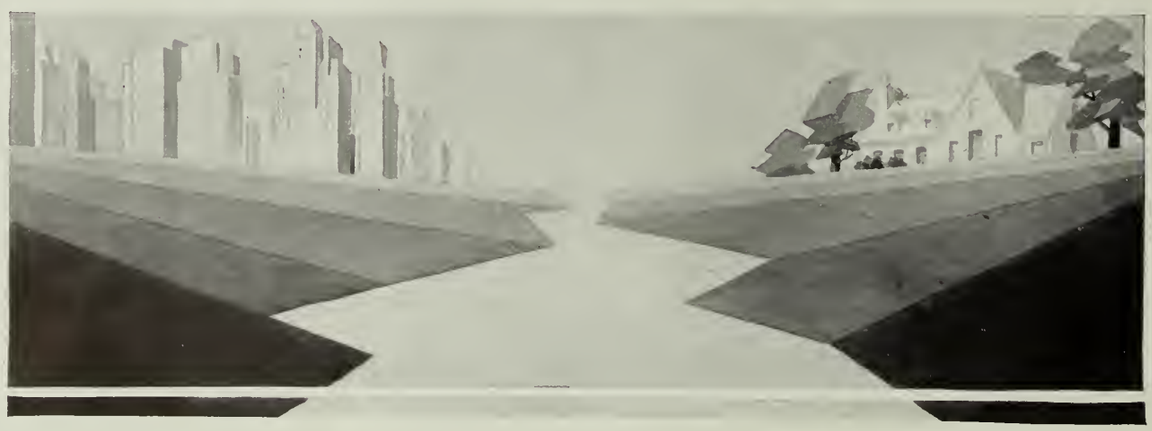
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Library in Pine—Courtesy Marshall Field & Co. From a Sketch of the Library of John Olin. *A Painting by Willard H. Bond, Jr.*

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ARTS & DECORATION is published the twenty-third of every month by Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City.

ENTERED as second class matter, March 5, 1919, at the post office in New York City under the act of March 3, 1879.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

SUBSCRIPTION PRICE: $6.00 a year; two years, $10.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscription 50 cents additional.

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TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient return postage.

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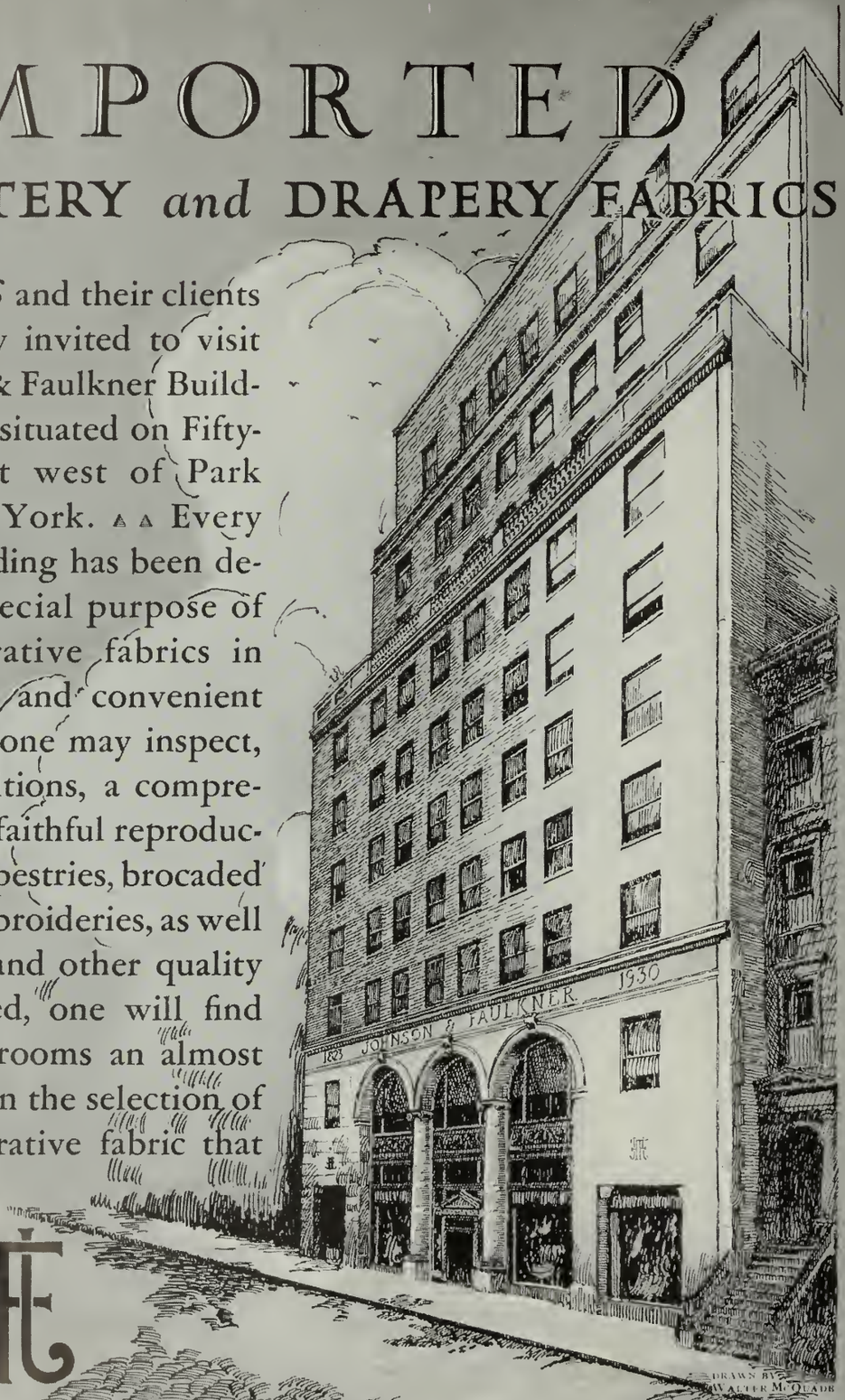
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Article on next page

Pine Paneled English Living Room

The richly carved pine paneling in the room of this New York apartment was brought over from an old house in London. All the panels have carved borders and there is an elaborate swag over the cupboard. The furniture is Chippendale, William and Mary and Queen Anne

Arts & Decoration

Gothic Influence in a Modern Apartment

Other Decorative Historic Influences Are Also Felt in the Architectural Treatment and Furnishings of the Interior of this Beautiful New York Home

By MARY FANTON ROBERTS

White Allom & Co., Decorators

WHAT a sense of soaring flight lies in the word Gothic! opening up, as it does, a vision of high steeples springing up out of great towers, with surfaces enveloped in a tracery that, in design and execution, seems moving out through architecture to infinity. Those Gothic craftsmen knew how to translate massive forms and cumbersome materials into a medium that told of religious fervour, aspiring dreams, the very ecstasy of the spirit.

Happily enough, in those days, the makers of furniture, the weavers of tapestry, the builders of fireplaces and of ceilings, found it also necessary to express, in their crafts, the same intricate and upreaching quality that was possessed in Gothic architecture, unequalled in its beauty of form and the fantasy of its decoration.

It is a curious thing that the most original architecture in this country has, in its own way, something of the same quality that the great Gothic buildings possess, and, although most of our skyscrapers are built for the most utilitarian purposes, there is something in their height and form which carries the spirit up and beyond the ordinary experiences which a modern city furnishes.

And possibly, because there is something of the uprising spirit in the more progressive American, we seem to have a profound appreciation not only of the architecture of the Gothic period, but also of all phases of this type of art for home decoration. And so, some of the finest houses and apartments recently created in this country have something of this quality—in the rare old rugs, in ancient panelings brought from Europe, in tapestries and furniture, in ceilings of ravishing beauty.

An apartment of this type which has recently aroused great interest among beauty lovers, planned and executed by decorators of distinction, is really an achievement in the assembling of various ancient periods of beauty. Two of the finest rooms are Gothic, others are Georgian, and so rare and fine are the fittings and furnishings, and combined with such profound sensitiveness, that the home has not only a royal beauty but an intimate charm. Most of the furniture and decoration are ancient pieces brought to this country by collectors. These are supplemented by reproductions of some of the loveliest things in French museums.



Pine paneled living room in a beautiful New York apartment. The beading and carving are exceptionally fine, especially over the niches, which hold rare old English porcelain with its soft-colored glazes

We will perhaps have a better sense of the splendor of this apartment if we enter from the elevator through a wrought-iron gateway (inspired by the illuminations in an old Gothic manuscript) into a small foyer, which has a formal charm of its own, with its limestone walls, and the glimpses of the gallery through the magnificent limestone arches, the pitched roof giving it a sense of space and height. At the left of the little foyer is the main stairway, which starts from a gracious arch and curves up to the second floor. The design of this stairway was taken in detail from one of the old Gothic cathedrals, and the bannister and rail are of stone, beautifully carved in Gothic pattern.

Both the stairway and the foyer lead into the long gallery which is Gothic in every detail, from the stone arches to the richly carved oak ceiling. The walls are rough plaster, tinted in a neutral tone, which makes just the right background for the French and Italian primitives, and for the carved stone finials which support the oak beams. A dado of old linenfold paneling finishes the lower part of the walls, in beautiful harmony with very old doors of linenfold carving in Gothic design. The chairs and the tables are all antique oak richly carved. The doors are set in limestone frames, carved to suit the outline. The antique carved oak niche which rests between these two doors was originally a part of the old oak room which is now the library of this apartment. A fine piece of antique wood sculpture rests in the niche, and the whole possesses a beauty of decoration seldom seen out of some great palace or magnificent cathedral. Fine Ispahan rugs in rich primitive colors cover the floor, and the upholstery is in priceless old velvet and tapestry.

The living room is entirely finished in old pine paneling brought from London. The character of the room is Georgian. The niches in the paneling are finished, as are all the panels, with a carved beading, and topped with an elaborate carved swag—the shelves holding a rare collection of old English porcelains. The rich colors of these pieces make a nice contrast with the wood tones.

Beautifully suited to this room are the Queen Anne chairs, upholstered in blue-green damask, the Chippendale armchair, upholstered in needlepoint, and the old William



Stairway in the gallery of this New York apartment done in the main with French Gothic architectural fittings and furnishings. The arches which lead into the foyer, up the stairway, and the door frames, are all limestone, a soft grayish tone, in harmony with the linenfold doors

and Mary wing chair done in antique damask. All the small tables are Chippendale, one a fretwork tea table, another, a circulargallery-topped table. Rare and lonely pieces of porcelain and small sculptures from European countries add interest.

The fireplace in this room—unfortunately it does not show in the picture—is of oak, with richly carved swag on the overmantel. There is a Queen Anne commode and some fine pieces of small old English furniture.

The library again strikes the Gothic note. It is perhaps the most beautiful room in the apartment. On one side is a huge Gothic fireplace reaching the ceiling. The windows are high, ending in Gothic arches. The bookcases are set in carved panels of oak, as are the linenfold doors. These paneled walls were brought from England, intact, from an old Gothic room of about the 16th Century. The high note of beauty here is the tapestry, one of the rarest old Gothic fabrics in existence, the figures executed in bright blues and reds. The hangings about the windows are very fine hand-woven red velvet and some of the chairs are upholstered in



The library is also done in French Gothic with its richly carved beams, its linenfold doors and paneling with carved Gothic frames. The rug is Ispahan in rich colors. A curious pewter chandelier lights this room, reproduced from a piece in a French museum



A delightful variation in the furniture is seen in the Georgian dining room, with its chandelier of old crystal. The typical Georgian fireplace is faced with marble in cream and brown and there is a fine overmantel with broken pediment top which serves as a frame for a portrait. The windows are beautifully framed in carved panels

and a beautiful old Chinese screen shuts off the service entrance. The table and chairs are museum pieces of old Chippendale mahogany. The fireplace is finished with marble in cream and brown with a carved overmantel, which forms a frame for an old painting. The two lighting fixtures are very old crystal. The carpet is a darker green chenille.

A home with a greater sense of harmony, as one glimpses room after room, would be hard to imagine, yet no room is decorated like any of the others.

green velvet, others in amber. A remarkable chandelier is of pewter, inspired by a famous French museum piece. An old Gothic chest is a very rare early piece, richly carved. This room has a splendid view of Park Avenue.

From the gorgeousness of this interior in both color and form we find a certain pleasing contrast in the simple and very elegant Georgian dining room. The paneled walls here are in a creamy tint of green with carvings over the fireplaces, windows and doors, after the fashion of Swan. The window draperies are of a darker tone of green,



View of gallery showing carved ceiling, doors of linenfold paneling set in limestone, and the old carved English oak furniture. The niche between the doors is a beautiful example of antique Gothic work, most intricately carved. Lamps and vases are Chinese



French Painted Panels in Modern Interiors

These Works by Celebrated 18th Century Artists Afford a Colorful Background to Suitable Furnishings and Confer a Sense of Spaciousness on Present-day Rooms

By EDWARD WENHAM

IN each country the development of its decorative styles has followed, for the most part, along the lines of the racial characteristics of the people. And if to the majority of us, in America, this is more familiar with the architecture and interiors of European countries, it is equally in evidence with those of the East. For the ornamental forms of China and Japan interpret their natural leaning to religious emblems and mythology, these same influences appearing in India and other Oriental lands. Similarly the designs recalling the ancient civilization of Eastern Europe display a like tendency to symbolism, but always combined with those finer proportions resulting from the mathematical precision and fine sense of proportion that distinguishes the Classic forms.

Above—One of the series known as "La Chasse," a lively stag hunt near a castle, painted in brilliant colors. Courtesy Isabella Barclay

Below—Magnificent panel, one of a set of five, painted by Jacob DeWitt of the Dutch school (1695-1754) in the French style. Courtesy French & Co.





Above—One of a set of four in the Oriental manner combined with classic festoons, pleasing in its delicacy. Courtesy Isabella Barclay

Centuries after, when Europe began to raise herself from the morass of Mediaevalism, those same Classic forms were revived. First in the 15th Century in the period known as the Renaissance and again later, when the ruins of Herculaneum and Pompeii were excavated, in the Neo-Classic vogue of the late 18th Century. From the Renaissance came the first impetus for those refined designs which culminated in the magnificent interiors, of which so many are now part of American homes. Consequently when we come to consider these splendid decorations, whether of Italy, Spain, England or of France, we quickly discover that all of them are basically Classic, grafted with certain traditional forms typical of the several individual peoples of the European countries. Nowhere is this more evident than in



Below—This is one of a set of eleven which combine the small center scenic subject with classic borders. Courtesy French & Co.

what might be called the fixed decorations of the French Louis rooms. And as more and more of the painted panels of France come to America, so do we the better discover that spontaneous gaiety and impetuous desire for new vogues distinguishing the Gallic temperament during the 18th Century and after. Nor can we but admit that the walls of any room treated with French panels offer a happy inspiration and are an especially beautiful background for suitable furniture.

From the practical point of view of our modern use of these beautiful works of art, the advantages they offer are twofold. Primarily, the fact that they are obtain-



PHOTO BY DEMAREST

able in various sizes and of shapes, permitting their being placed in narrow vertical spaces as well as large enough to allow the entire walls of a room to be covered. The other advantage is one which explains the attraction of these scenic panels, though few of us recognize the source of the charm they confer on a room. Yet all the view subjects seem to add a sense of distance and to remove the atmosphere of limited space which must necessarily result from plain walls.

Nor do they call for any limitations from the aspect of color tones, owing to the numerous subjects employed by the early artists with these splendid wall decorations. The many painted with landscapes are executed in natural colors and as these are obtainable in sets, the same type of scenery may be continued on the different walls of a room. Others, such as the set representing the Four Seasons, are in soft shades on a gold ground in keeping with the center delicate view panels; or a set may depict some romantic rural panorama in blues, greens and grays. In addition to these more scenic effects are the almost innumerable Oriental subjects of the French Chinoiserie period picturing the quaint fantasies of that style in various shades and grounds.

Among the latter are the different sets showing exotic birds with prunus blossoms and foliage in lighter colors on a deep blue ground; the often amusing architectural effects and foliation with which there is a distinct predomination of greens; or it may be the work of a European artist seeking to reproduce the brilliant colorings of the Orient but invariably revealing the Occidental influence that really adds much to their charm. These are also in sets, dating from the time of Louis XV, and not infrequently combine the Chinese style with Classic motifs such as swags, vases and pendant husks. The main picture will often be a European interpretation of an Oriental landscape with a wide border of floral festoons below the

(Continued on page 84)



Chinoiserie vertical panels placed to form an interesting and colorful decoration in the corner of a room. Courtesy of Jacques Bodart

Louis XV painted panels after the style of Pillemont on walls painted a soft green with delicate gold mountings. Courtesy Jacques Bodart



Courtesy Knoedler Galleries

Famous Romney Portrait—

Miss Catherine Chichester

This pedigreed painting by Romney has a tawny cast, although the frock is white and the sash deep blue. The hair is reddish brown and the skin, warm rose and cream—a great beauty of her day and dead at twenty-two

A Small House of Great Charm

This Lovely Home of Mrs. Margaret Shelby Fillmore, on Top of Lookout Mountain, Has a View of Los Angeles, Beverly Hills and the Ocean



Roy Seldon Price, Architect & Decorator *Benjamin Morton Purdy, Landscape Architect*

Entrance through the Garden Gate

Side façade, with outdoor stairway, of the Fillmore home. Though rural in effect, there is the suggestion of Mediæval Italy in the doorway and the wrought iron stair rail



PHOTOGRAPHS BY MILES BERNE

The Fillmore house is built on the peak of Lookout Mountain and seems a crown for the stony ledge. It is built of hollow tile with a roof of hand-split shingles and the typical Spanish chimneys. Effective planting makes the house part of the landscape

Garden view of the Fillmore home. The exterior is brush-coated with oyster-white, the trim of the house is gray green, and the rural pathway seems in perfect keeping with the simplicity of the architecture. Earthenware jars top the gateposts



The practical construction of this house is nearly flawless. The insulation throughout was accomplished through Celotes and Cabots' Quilt. The floors of the kitchen and breakfast room are of Colortex Pressed Cement tile and in the kitchen is a Kerner Incinerator. The gas furnaces were made by the Payne Unit and the plumbing fixtures are by the Crane Co.



Garage entrance to Mrs. Fillmore's home. The low sweep of these buildings is particularly appropriate to the California landscape, and the green planting against the oyster-white walls is fresh and brilliant in the extraordinary sunlight of California

View of the walled garden with a glimpse of the pergola at the right. A fountain plays in the centre and flowers and shrubs are interestingly placed against the creamy walls. The space between the two gates is broken by a small iron-railed balcony

Details of house and floor plan on page 86





Some Dancers That Have Interested New York

There Have Been Many Dancers this Past Season, and Yet, It Is not Difficult to Present this Group of Five, because Each in Turn Has Made Her Own Lasting Impression

Left—Argentinita, in the "Lagarterana" costume, which won international praise for her. Argentinita, a pupil of Argentina, is regarded as one of the most important dancers in Spain. Courtesy Paramount Pictures

Right—Argentina, who has won the great affection of the American public, not only with her dancing but with her remarkable castanet playing. She gave her name, with the Spanish diminutive, to her pupil, Argentinita



PHOTO BY NICKOLAS MURAY

Below—Doris Humphrey and her concert group of dancers in one of her exceedingly interesting music gestures in mass formation. Note the grace of concerted movement

PHOTO BY VANDAMM





A group of Marmein dancers, seen at Carnegie Hall last fall. The Oriental quality of this grouping is singularly well developed and most effective

Stella Bloch, in one of her curiously haunting Javanese dances, the Serimpi. Miss Bloch is at present helping to organize the Garrick Gaieties which the Guild will present later in the season

PHOTO BY MORTIMER OFFNER





PHOTO BY GOTTSCHO

Early Candle-Sconces In Present-Day Lighting Schemes

Originally Modeled by Eminent Sculptors and Carvers, These Ornamental Wall-Brackets Are Now Important in Modern Interiors

By JOHN G. WILLMOTT

HAD electricity been used for lighting the great homes of the 18th Century, many of the artistic ornaments of that period which enhance our modern rooms would not be available; because for long after its discovery, all efforts were devoted to increasing its brilliancy with no thought to the decorative possibility of the lighting fixtures. More recently, our interior decorators have realized the importance of the medium by which the actual illumination is diffused and this brought about various more or less successful innovations. For some time in lighting schemes, there was a tendency to attempt a greater diffusion and at the same time disguise the source. This undoubtedly permits an exceptionally soft effect but is apt to cause a sense of coldness, never present when the actual fixtures are part of the decorations.

Assuredly, we would not suggest any of the many garish contraptions that appeared in some of the 19th Century interiors. These rarely manifest any artistic proportions, rather being of such a character as would attract attention to the "new" method of lighting. In this day and age, we have discovered that however beautiful or attractive an ornament may be—and certainly few of the Victorian era were—its intended purpose is stultified if it is disproportionate and prominent. And this applies more to lighting fixtures than to any other essentials in any well-balanced interior.



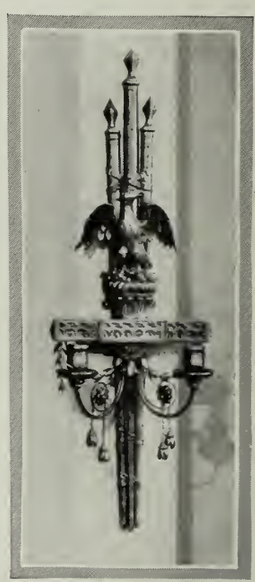
The French Rococo scrolls are here shown with the Oriental bird motif found on Chippendale carved wood sconces. By courtesy of Vernay

Above—The walls of this room are apricot, the beams dull gold and the ceiling turquoise blue with furniture in the Spanish style. The wall-bracket early Italian. Courtesy New York Galleries, Inc.

Below—Four light sconce in ormolu, French. A fine bit of elaborate wall decoration of the classic type of ornament that France has done so well. Courtesy Old Russia



We moderns doubtless enjoy greater conveniences and more labor saving devices than our forbears, yet we have to draw upon the long ago for beautiful shapes in our present-day decorations. Which explains why we have discarded all the numerous grotesqueries in the guise of electric lighting fixtures and reverted to those earlier forms once used for candles. No longer are we satisfied with a massive distortion hanging from the center of the ceiling; not that such forms of lighting are entirely discarded, but when chandeliers are used in larger rooms today, they invariably follow the 18th Century crystal or other styles of that period; some even yet being lighted in the original manner by wax candles. But there are those various other styles of ornamental fixtures known as sconces or wall brackets offering both a wider scope of selection and a preferable medium in smaller rooms. It is these that have, of late, attracted the notice of architects and decorators in connection with the interiors that reproduce the styles of the French Louis, the English Georges as well as those of Italy and Spain. Nor, while there is no dearth of these sconces that were once part of old European homes, need we necessarily restrict our search to the original examples; their value in lighting schemes is now such that modern craftsmen are reproducing the former designs free from any of those "contemporary improvements" that are so frequently nothing more than bizarreries.



Georgian style showing the eagle in full relief—revealing an elegant simplicity. By courtesy of Vernay

Any room may be improved by the employment of suitable sconces with the lighting, if proper regard be given to the style chosen, to the size in relation to the height

of the wall and to the placing. One traditional position is at either side of an appropriate mirror or picture above a mantel, but the use of light brackets need by no means be limited to that one place. The walls are the permanent background for the movable decorations. It is possible to change the furniture and ornaments, consequently it is essential that the surfaces of the wall should be treated in keeping with each new arrangement of the interior.

An early Spanish interior, for instance, calls for the severe type of walls forthcoming from the bare plaster. Apart from hanging fabrics and the taller pieces of wall-furniture, such a room evinces a coldness not always pleasing to our ideas. This austerity can be entirely eliminated, without in any way disturbing the contemporary manner, by the use of appropriate wall sconces. Care should be exercised to select those of the candle type, that is the electric bulb supported by a socket made to imitate a wax candle, nor should the lights be too brilliant. This for the reason that one of the greatest charms of a Spanish interior comes from the shadows cast by the heavy beamed and decorated ceilings, and if the lighting is too bright the various details are apt to be over-emphasized.

Paneled rooms when lighted by sconces evince a similar charm gained from the light and shadow of the more subdued lighting and where possible and practical to retain the wax candles this charm is increased owing to the natural wavering of the small flame. For though we may successfully reproduce some of the old-time effects by modern methods of lighting, the electric "candles" must obviously be less romantic in that they lack the flicker. But it is always possible to create the desired atmosphere by using the wax candles on the dining tables or on other pieces of furniture in a living room or library.



Carved wood Rococo scrolls combined with the Chinese pagoda and figures, typical of Chippendale. By courtesy of Vernay

It may be the general impression that wall sconces are more or less limited to the finely gilded metal pieces. Certainly these are more numerous, but it is possible to obtain others that are made of tin, iron, silver, carved wood and present factories are producing them of pewter. Perhaps the quaint old tin wall lights are not considered in relation to the more sophisticated interiors; but they are naturally part of those more simple rooms copied from the Colonial period and for that reason it is of interest to mention them.

In any event, they have reassumed sufficient importance to bring them to the attention of our modern metal workers who are reproducing them from the originals. As a rule, the early American tin sconces are decorated with naive designs hammered into the metal—usually with a glass reflector. Many, found in the Southwest, are made especially ornamental by the insertion of colored pieces of glass and the use of painted designs. Some of the latter were doubtless the work of native Indians, a fact evident from the curious motifs used in the ornamentation of the metal; and when several are hung on the walls of a suitable room, they serve to show the decorative value of simple designs. We mention these because little attention has so far been directed towards these quite desirable old candle-holders.

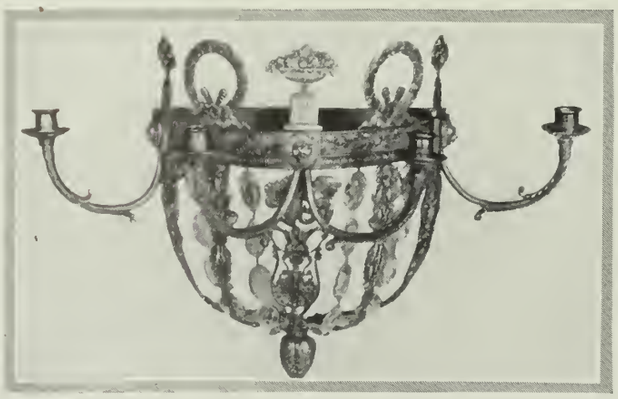
In the same way, we rarely associate wrought iron with this type of lighting fixture, yet many quite beautiful wall brackets were made of this metal in all the European countries. Only recently we saw several in a home furnished in the Spanish style. In one large room there were several pairs arranged in different parts of the wall. Nor were they all placed in that symmetrically precise manner which is apt to become tiresome. One was on either side of an old portrait over the fireplace, but the other sconces in this room had evidently been hung, as we saw them, for a specific purpose. Against the shorter end-wall was a low *varguẽño* with a piece of brilliant fabric on the wall above. On either side of the fabric, but some distance from it and fairly near the corners, one of the wrought iron sconces was placed, these when lighted bringing the colors of the fabrics into subdued prominence. Another sconce was hung on each of the

(Cont. on page 88)



PHOTO BY GILLIES

Paneled room in the English Georgian style, the sconces on mantel being silver with crystal pendants. Courtesy New York Galleries, Inc.



This is one of a pair of rare and very beautiful French ormolu and crystal sconces that are accompanied by a chandelier to match. Courtesy Old Russia



Sconce of the Neo-Classic style with octagonal paneled mirror reflector. By courtesy Vernay



Guest House at "Cima del Mundo," Easthampton Dunes

The Guest House Is Becoming an Essential Feature of the Most Charming Country Estates from Long Island to California



The walls of this bedroom in Cima del Mundo are rough stucco, pale buff, with hand-hewn ceiling timbers. Through the window at the left there is a glimpse of the dunes and ocean and at one side, though not seen, is a Spanish mission fireplace. The commode is old Provençal and the dressing table is yellow, Spanish and curiously fluted. In the plaster wall, sea gulls are hovering. Spanish beds are red and black

The patio between the main house and the guest house. On the wall of the little house is an Etruscan tile panel and in front of this a pool, lined with turquoise blue tiles. The exterior walls are the color of the inside of a horseshoe crab-shell. The roof is of tile from light red to burnt sienna. Wrought iron chairs and tables ornament the turf and are convenient for afternoon tea



Robert Tappan, Architect

PHOTOGRAPHS BY LUCY LAMAR

In this bedroom, the windows face the garden and the lily pond. The walls inside are pargé stucco, buff color. The trim is deep rose orange. The two fine old beds are Spanish, hand-carved, and there is a Spanish fireplace bordered with Signs of the Zodiac in low relief. Draperies of windows and beds are in rose and green; cupboard and commode also Spanish. One bathroom is yellow tiles, one black and orange

All the flowers in the patio, roses, lilies and vines, are in blue and yellow—the lilies, orange, the clematis, blue and the roses yellow, and the planting is so arranged that this combination of Spanish color, blue and yellow, continue through the season. A lawn umbrella is blue and yellow

The little guest house, like the main building, rests just at the ocean's edge with nothing between the blue breakers and its windows except the terrace and a wide strip of silver sand. It is placed on a sand dune so that it is lifted safely away from the encroachment of the ocean



View of the guest house as you drive in, before reaching the main house. The arched doorway gives access to the walled garden. The planting about the house is of Austrian pine, blue spruce, criptimaria, with wistaria and trumpet vines climbing over the wall, and clematis with blue blossoms. Some of the little tables are topped with blue and yellow tiles



Architect—Henry Corse

Sumptuous Chippendale Interior

An Adaptation of the Salon in the Viennese Palace. The Room Was Specially Designed as a Foil for the Owner's Rare Collection of Authentic Chippendale Examples and her Rare Chinese Porcelains of the Chi'en Lung Period

By HARRIET SISSON GILLESPIE

This enchanting mirror in French rococo and Chinese ornament, so favored by Chippendale, reflects the grace and elegance of the period. With the black and gold marble fireplace it is the dominant note of architectural treatment

The charm of glowing lacquer finds full expression in these superb panels framed in gilt. The richly embroidered temple-hanging between is of great antiquity. Below is a rare lacquer cabinet of English Chippendale design

CHIPPENDALE, whose name among those famous designers who made furniture history in the flowering of the 18th Century stands out most conspicuously, has finally been awarded his place among the immortals. He has long had his niche in the hall of fame and worn the mantle of popular favor, but it is only recently he has come to be regarded as the master designer of his time. But when, in the light of the recent Chippendale revival, a remarkable group of authentic examples of the great cabinet maker's work was placed in review and the ranking connoisseurs of this country and Europe paid him the homage due to a great genius, the world's debt to him has often been freely acknowledged.

There are still or were those captious critics who would award him only the doubtful honor of being a mere adapter of styles, but among those who thronged the exhibitions to view these masterpieces, they too fell under the spell of his magic. Even mere laymen, unversed in the subtleties of furniture design, became aware of his creative power. As one writer who some while ago so truly summed up the art lover's reaction to this subtle quality of charm in Chippendale's finest work has said, "One has but to see a veritable piece of Chippendale's best period to feel he stands in the presence of a master designer and master cabinet maker".

And though in the past some of his detractors decried his incursions into so wide a field of activities as a seeking for ephemeral favor rather than as a means of further self expression, there is much to disprove the statement. From his own Directory and the fragmentary revelations of historians, those who run may read of a deep and unalloyed devotion to his craft, beyond all other interests. Even his wilful wandering after strange

(Continued on page 90)

PHOTOGRAPHS BY DRIX DURYEA





Chippendale's Chinese symbolism was employed by the architect to emphasize the character of this decorative composition. Lacquer cabinets recessed in walls have angled glass shelves, mirrored to reflect the Oriental porcelains

Lustrous yellow satin damask, with the rising sun motif, is used for draperies and to upholster the sofa. Covering the Chippendale chairs is satin, in the blue and yellow of the Chinese rugs which cover the teak floor





Casa del Sueño—
"House of Dreams"

Left—An interesting variety of cactus in one corner of Miss du Pont's garden. Reading from left to right, we see the serpentinus, the Octillo, and the very tall Cereus margaritensis which has red blossoms along one edge, better known as the barrel cactus, and in the foreground, a low-growing cactus of the lily family

PHOTOGRAPHS BY JESSIE TARBOX BEALS

The setting of this beautiful home of Miss du Pont's is unusually fine. At one side there is a view of the mountains, and on the other, the blue Pacific, with the Santa Cruz Islands some twenty miles away. Besides the cactus garden, there is one of low oaks, sycamores and pepper trees, and one filled with roses climbing over trellises, with snap-dragons, delphiniums and stock





A cactus hillside with octanarius cactus in a cluster in the foreground. In the right hand corner is another clump of cactus of the lily family, and in the upper left side is the bearded cactus called Cephalocereus senilis. This is a very interesting collection and planted with a view to variation as to type, coloration and blossoms

Interesting Cactus Garden Facing Entrance of California Home of Miss Amy du Pont, near the Foothills of the Santa Ynez Mountains



This picture was most interestingly taken against the light to get the long, decorative shadows. In the foreground we see the Opuntias. The ones in the shadow are agaves with blossoms in all shades of green with red-rust pink, scarlet, and lavender, and the little round fuzzy ones are cholla from the Arizona desert, a most interesting corner of the garden



An ancient Chinese tea house is an interesting feature of Miss du Pont's garden. It stands among dwarfed, misshapen trees, hundreds of years old, with a Chinese lantern in the foreground and Chinese grass at the side. A rural pathway through the lawn leads to the Japanese door. The roof is bamboo, as are the grilles over the windows



The very tall cactus in the right hand corner of the picture is the Suera. The plant shown here is 2000 years old. It grows at the rate of 1/8" a year. The crown of blossoms that appear at the top in June are like water lilies—light yellow and lavender. The barrel cactus, from which the Indians used to obtain water in the desert. The bushy cactus is the Otia and along the stems bright red blossoms appear in June



PHOTOGRAPH BY LUCY LAMAR

Dining room in the New York apartment of Franklin L. Hutton, Esq. The reproduction of Régence boiserie is painted rust color with a réchampée of deeper tone. The especially woven Savonnerie rug covers the floor and harmonizes delicately with the walls. Window fittings are of soft almond green and salmon figured lampas, and Régence chairs are walnut and covered in figured velour of a soft pinkish rust color. Decorator, Alavoine & Co.

Distinguished Dining Rooms of Various Types

Fine Example of Fittings and Furniture in the Spanish, Italian, Régence, Chippendale, Tudor, and Early American Periods



The walls of this pine dining room are sheathed with old feather-edged boards taken from ancient New England homes. The old trestle table and chairs are pine and were brought over from Sweden, while the side board and cupboard are English pieces. The window curtains are made from old handwoven bedspreads and are edged with tatting. Window hangings are made from old chintz. Antique pewter is used entirely on the table, sideboard and in the cupboard. Queen Anne Studios, Decorators



The dining room of Mrs. Samuel Knox in New York. The corner of this lovely Chippendale room is shown with the green painted panels framing a Chinese silk panel of rare value. The furniture is original Chippendale and there is a pair of rare old Chippendale mirrors of carved wood and gilt. The Georgian mahogany octagonal table which may be extended for extra leaves, forms a setting of rare distinction. The chandelier is of old Waterford glass in which real candles are used for lights. There is an arched recess for china, with the edges of the shelves enriched with gilt and black carvings. Courtesy of Arthur S. Vernay, Inc., Decorators



Dining room in the home of Mrs. Thomas F. Parrott in Georgia. The walls are a mellow tone of rough plaster and the wood trim of oak. The mantel is stone carved in an interesting design. A beautiful collection of furniture is found in this room, including an antique oak Elizabethan dining table, Cromwellian chairs and carved arm chairs from the time of Charles II. The Sharistan rug is in tones of blue and mulberry. Courtesy of Barton, Price & Willson, Decorators



The beautiful Spanish dining room in the Palm Beach home of George Mesker, Esq. is a rarely interesting example of the Florida Spanish type of decoration. The beautiful Spanish mantel, reaching the ceiling, is ornamented with wrought-iron Spanish fittings and wrought-iron doors are set in the doorways while ancient iron grilles fill the windows. The long table and chairs are antique Spanish and the floor is covered with the green-blue Spanish tiles for which Mr. Mizner is famous. The torchères and wall lights are Spanish wrought-iron. Addison Mizner, Architect

This article is the third in a Series of Distinguished Rooms. In the September issue interesting Libraries will be shown



Dining room in the home of Percival Foerderer at Bryn Mawr, Pennsylvania. The fresco design in this room was taken from the Davanzati Palace and the coffered ceiling has a light decoration which harmonizes with the fresco. Chairs are upholstered in crimson velvet, and draperies are antique gold velvet. The screen is made from four carved and paneled doors of the 16th Century and the table is 17th Century of solid oak. The floors are the Mizner handmade tiles of natural colors, waxed and polished. Addison Mizner, Architect



PHOTO BY MATTIE EDWARDS HEWITT

New and Fascinating Fabrics for the Home

Both Modern Designs and Reproductions of Period Styles Are Featured in the Newest Decorative Textiles of Silk, Rayon, Linen, Mohair and Cotton

By JULIET SANFORD

Window drapery of soft gold damask hung beneath shaped opening of wood, pale green. Courtesy Barton, Price & Willson.



This beautiful floral design, hand blocked in gorgeous colors on linen was inspired by a celebrated painting in the Louvre. By courtesy Marshall Field & Co.

OF ALL the decorative textiles of the twentieth century—the regal velvets and velours, the sumptuous brocades and gorgeous damasks—none are more beautiful than those woven by American manufacturers, for the glowing colors and lustrous folds of these luxurious fabrics have as strong an appeal to the aesthetic sense and give the same atmosphere of gracious elegance to modern interiors that the famous damasks and brocades of Lyons and the Genoese velvets of the Renaissance gave to the palaces of France and Italy. Modern designs are influenced by patterns of old fabrics.

Reproduced in these modern textiles are the pomegranates and palms of Persia and India, the rococo scrolls, arabesques, Chinoiserie, love knots, ribbons, garlands of flowers, musical instruments and pastoral scenes of the Courts of the Louis', the vases, urns, acanthus leaves, torches and trophies of the Classic period, the stars, rosettes, lozenges, laurel wreaths, sprays of palm or olive typical of the Empire and the crewel embroideries of Jacobean England, each fabric finding a fitting place in the varied interiors of to-day.

Damasks comprise a group of the most beautiful fabrics used by decorators; they are usually woven of one color, the ground of satin with figures in a contrasting weave, the designs showing clearly on the wrong side. Damask is suitable for almost any interior, as it comes in many qualities, not only in pure silk, but in silk combined with rayon, mercerized cotton or linen and it is dyed in as lovely colors and woven in as beautiful designs as in the days of Mme. de Pompadour

(Continued on page 80)

PHOTO BY PETER A. JULEY



A reproduction of an antique fabric in rich colors and gold in the window draperies of Georgian room, with gros and petit point wing chair and settee. Courtesy Edward I. Farmer.

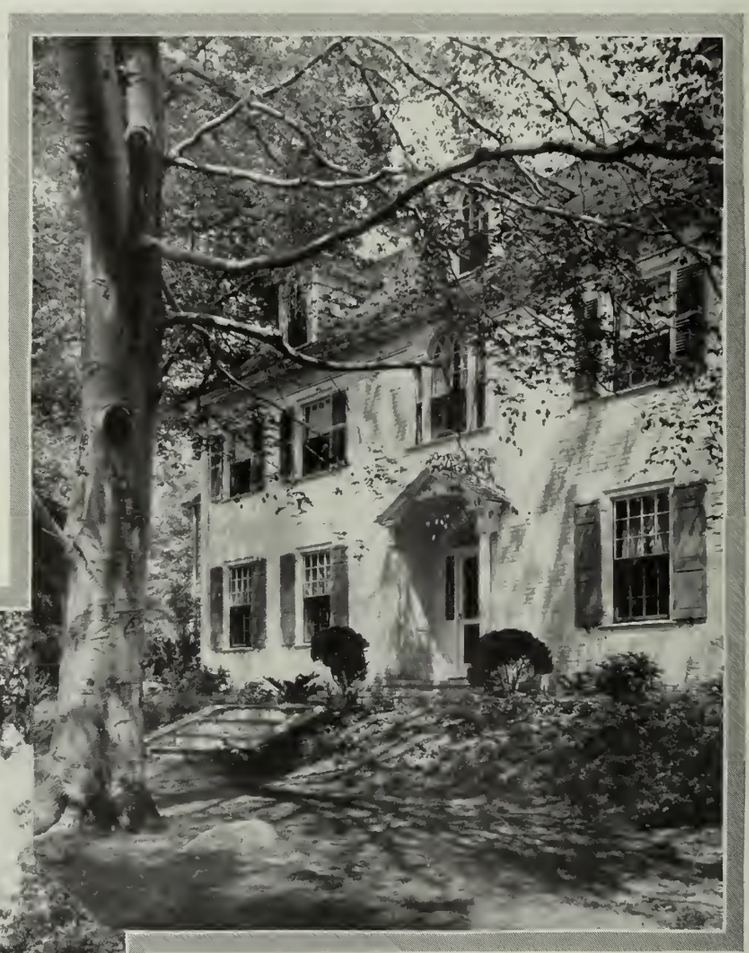


PHOTO BY UNDERWOOD & UNDERWOOD

A Modern Colonial House with The Mellow Charm of Antiquity

This Home of Mr. and Mrs. Lockwood Barr at Pelham Manor, New York, Has, as Shown in these Illustrations, the Rare Qualities of Dignity and Graciousness

The front façade of the Barr house has a quality of welcoming beauty. A fine Palladian window over the entrance has the date of the house on the sides. The roof of the entrance is peaked, which breaks the flat space and is supported by pine columns topped with a little shingle roof. Fine old beech trees shade the house and throw peaceful shadows. Flagstone steps approach the entrance. The charming Colonial doorway is of white pine, designed by Mr. Litchfield. The lock is iron, handmade





Looking down the flagstone path to the front entrance of Mr. Barr's house one notices the rich shade trees and also the appropriate planting of rhododendron shrubs and box about the doorway. The exterior of the house is of brick, whitewashed in the good old Colonial fashion, and the roof is of softly weathered shingles. From every angle, this house has the quality of friendly antiquity—a house that has been lived in and much loved by those who own it

Architect
Electus D. Litchfield

Landscape Architect
Luttrell Briggs

Interior Decoration
Mr. Litchfield and Mr. Barr



Curving stairway, starting in the front hall of the Barr home. The banisters are of white pine with mahogany rail. The walls are plastered and the floors of wide oak boards are covered with old hook and Oriental rugs. The clock resting against the hollow of the curving stairway is an American antique, as are the little table and the mirror. Many of the antiques of this house are family heirlooms



Rear entrance of the Barr home shows the oblong pool with flagstone border. Lilies will adorn the surface here and share honors with the fountain baby figure, holding dripping lily leaves. The shutters of this house are a blue green, in charming contrast with the natural tones of the shingles and the whitewashed brick walls. The lattice about the doorway gives an invitation to vines

PHOTOGRAPHS OF EXTERIORS BY RICHARD AVERILL SMITH



A second view of the back entrance. The little extension at the left side is the kitchen, and this is entirely shingled, while the right end, which does not show in the picture, is the sun parlour and is masonry for one story and shingle the rest of the way. The terrace is flagstone, with sentinels of box either side of the entrance. The doorway is particularly attractive with its latticework sides and frame, and will eventually be half hidden under flowers and vines



"The Sacrifice to Flora," a Wedgwood tablet in jasper. Courtesy The Metropolitan Museum of Art

A Visit to Etruria, Birthplace of the Wedgwood Potteries

Just Two Hundred Years Ago, the Most Famous of the English Potters, Josiah Wedgwood Was Born, and Today His Birth Is Celebrated around the World

By LAURA LORENSON

I HAD long been familiar with the English pottery of classical design which very fittingly comes from a village with the Italian name of Etruria; so I was on "tip toe" with interest, so to speak, as a railway official opened the door of my compartment and helped me to alight there.

I was informed that the village of Etruria, situated about half way between Liverpool and London, was built during the last half of the eighteenth century, for the accommodation of his workmen, by Josiah Wedgwood, the founder of the present firm of Josiah Wedgwood & Sons, which still holds to his traditions in the manufacture of pottery. As all good potters are supposed to have homes and families, there are no hotels. Consequently, I checked my luggage at the railway station and wandered up the main street of the village towards the pottery. If the village of Etruria is classical in name, it certainly is not in appearance. What could be more typically English than the long rows of connecting houses with their clusters of chimneys and front doors opening directly on the street?

Although many additions and improvements have been made since the time of the illustrious founder, the pottery of Josiah Wedgwood & Sons still retains its eighteenth century atmosphere and its original standards. I was met at the gate to the works with the courteous welcome I felt certain would be forthcoming. It was not long before the curator of their private museum was showing me, with pardonable pride, the great master potter's experiment book and some of his original designs and molds, many of which are still in use.

This book was begun in 1758, shortly before Josiah Wedgwood organized his own pottery, and there in his own neat handwriting, as Experiment No. 7, is his famous green glaze. The curator brought out the salt glazed "cauliflower" and "pineapple" molds which had lain hidden for a century or more, and it was with difficulty that I refrained from getting sentimental over the beauty of them. I was permitted to glance through the pages, so reverently preserved, which tell an eloquent story of the heartbreaking failures and ultimate successes of the most original of potters. There are his experiments with the customary cream color body which resulted in the refined Queen's Ware that so pleased Queen Charlotte, wife of George III, that Wedgwood was appointed "Potter to Her Majesty." There, also, are the steps by which black basalt was evolved from the black ware, sometimes known as Egyptian, which had been produced in Staffordshire for some time. The crowning glory of Wedgwood's career, his beautiful jasper body, took a number of years to perfect, and it was not until he had invented his jasper dip, which, in contrast to the solid jasper, is a surface

PHOTOGRAPHS OF INTERIORS BY MATTIE EDWARDS HEWITT



Queensware, perfected by Josiah Wedgwood a century and a half ago and named in honor of Queen Charlotte, wife of George III, is effectively used in this modern dining room with an 18th Century air



Copy of the Portland vase by Wedgwood, done in jasper. Courtesy Metropolitan Museum of Art

coating, that he was able to produce large tablets and vases without great loss in firing.

I put down the experiment book reluctantly as my attention was directed to a plate from the famous Russian service completed for Catherine II, Empress of Russia, about 1773. I learned that this service was in Queen's Ware and originally composed of 952 pieces, each with a painting of a scene from the English countryside. The service was intended for one of the Empress's country palaces the name of which signified a marshy place full of frogs, and instead of the usual crest of royalty there appears on each piece a frog.

The whole atmosphere of the museum seemed charged with romance, but I was given no time for day dreams. I learned that in the beginning of Josiah Wedgwood's career a classical revival throughout Europe had been in the making. Herculaneum and Pompeii had been excavated. Like his contemporary, Robert Adam, Wedgwood was influenced by early Greek and Roman styles, and, as Robert Adam led the classical revival in architecture and furniture, so Wedgwood influenced, not only English ceramics, but continental as well.

Step by step I was led along the path of progress. Beginning in a small way with a very limited capital, Wedgwood first developed and popularized his useful wares. After these afforded him a sufficient income, he began creating his more ornamental products. Commencing with casts from the antique, some of which remain to tell their own story, he was not satisfied until the best artists of his day had made designs for him.

The production of tablets, medallions, cameos and intaglios appears to have played an important part. The uses to which they were put are many and varied. There are fine examples of Wedgwood tablets still to be found in mantels of Adam design. Cabinet makers used his medallions for inlays, and jewelers and silversmiths mounted his cameos in innumerable articles. Some of the early pieces were made in biscuit with embossed designs. When black basalt was first introduced, encaustic painting was employed. Black basalt and jasper, in both high and low relief, were, though, used almost exclusively during the best period of production, which was probably between 1775 and 1810. All colors of jasper were used with white relief, although light blue was prevalent. The height of exquisiteness was reached in the three color compositions, as, for instance, green body, lilac edge and white relief.

Portraits, especially of "Illustrious Moderns" were also important. The best artists obtainable were used for this delicate work. Here, again, black basalt and jasper were found to be the most effective of mediums.

To see the original models of designs I had long known and loved was a pleasure not soon to be forgotten. There was "Penelope and her Maidens," "Blind Man's Buff," "The Apotheosis of Homer" and "The Apotheosis of Virgil," by John Flaxman. "The Apotheosis of Virgil" was adopted by the French and appeared on their coins from about 1870. There, also, were the original models of the portraits of Queen Charlotte and Rev. W. Willett, signed by William Hackwood; "The Infant Academy" by Sir Joshua Reynolds; eleven original wax reliefs for the Portland Vase, modeled by Henry Webber; and some charming designs of children by Lady Templeton.

The original of the Slave Seal, modeled by William Hackwood, inscribed "Am I not a Man and a Brother," presented to the Slave Emancipation Society by Wedgwood, is still in the museum.

It was impossible to leave without seeing the tea sets and vases. The original models of the wine and water vases by Flaxman were there. Wedgwood adapted the designs for his tablets and medallions to his vases and tea sets, and vice versa, and to see the familiar and beloved designs appearing again and again, first in one shape and material and then in another, was like keeping up with old friends. A particularly charming design used frequently was "The Dancing Hours."

A messenger from the office appeared with an invitation to lunch with the "staff," and I left the museum with many a backward glance.

I found myself seated at a table with the men who are entrusted with the traditions of Josiah Wedgwood, some of whom are his lineal descendants. During the course of a very pleasant luncheon I inquired whether reproductions of old Wedgwood could be obtained, and learned that it is possible to reproduce almost any piece, but that these copies are made and sold as reproductions and every effort made to safeguard the col-

(Continued on page 86)



The beauty of this late 18th Century English setting is enhanced by the classical figures of a Wedgwood jasper jardiniere against the background of a Chinese screen in bright colors



In the style of Louis XV is this graceful "Lit Duchesse," or chaise longue with its carved frame and covering of flowered silk. Courtesy Jacques Bodart

These Louis XV twin bedsteads of carved and gilded walnut are graceful examples of the period and match the commode of the same wood. By courtesy Hampton Shops

A Bed to Fit Every Bedroom

Carved, Painted, Gilded or Inlaid, Canopied with Rich Textiles or Beautifully Constructed of Rare Woods, Bedsteads Are Important in Modern as in Ancient Times

By JULIET and FLORENCE CLARKE

PHOTO BY GILLIES



FROM the bare ground, the litter of leaves in a cave, a pile of moss or heap of bracken in a glade—the bed of primitive man—to the luxurious beds of modern times is a long but interesting story. The beds of the Anglo-Saxons—rough boards on four straight legs—were the beginning of the English "furniture of repose". The early Saxons also appear to have slept on the rude boards of the trestle table, when they did not sleep under it, finding even its unyielding surface preferable to the untidy "marsh" or rush strewn floor. From these



PHOTOGRAPHS BY S. H. GOTTSCHO

17th Century bedstead of Spanish walnut, with incised decoration in colours and gold, canopy and draperies of Spanish linen patterned in rose, blue and green. Courtesy of New York Galleries, Inc.

very humble and not too comfortable beginnings the modern bed, with its soft mattress and rich coverings, has evolved. And the story of this evolution is long and interesting.

On old tapestries and in illuminated manuscripts of the tenth century, bedsteads are pictured with tiled roofs, as if they were standing in the open air, these were evidently the ancestors of canopied bedsteads. Before and immediately following the Norman conquest, bedsteads were scarce, often but one in a house and this was reserved for the master or the women, other members of the household sleeping on mattresses filled with straw, laid on the floor, on chests or benches. State beds of Gothic times were distinguished by the character of their hangings, rather than by difference of construction, for until the close of the Middle Ages, bedsteads had neither posts, cornices nor high wooden backs of any kind.

The typical bed of early Tudor times was the four poster, with heavy wooden canopy supported by bulbous posts, richly carved with angels and cherubs, the elaboration of the carved oak increasing with each successive monarch, until in William and Mary and Queen Anne days, the upholsterers draped the woodwork with sumptuous velvets, rich satins and gorgeous



Portuguese bedstead with fluted columns and landscape painted in pastel colours, silk damask spread in antique gold and green with gold fringe. By courtesy of Miss Gheen, Inc.



18th Century satinwood bed with ormolu mounts. Canopy of rose taffeta finished with rose and gold fringe. Courtesy Rose Cumming

tapestries, crowning the posts with ostrich plumes. Bedsteads were enormously high and wide, for family and guests often occupied the same room, the number of occupants of the furniture of repose (?) being limited only by its space. The great bed of Ware mentioned in Twelfth Night, easily accommodated twenty-four and the royal beds of the Seventh and Eighth Henrys were eleven feet square.

In wealthy households the mattress of straw was superseded by feathers and from the middle of the sixteenth century the swans upon the Thames were strictly reserved and yearly plucked for their down to supply the royal feather beds. All the great families of England had a sleeping chamber set apart in readiness for one of the visits with which Royalty occasionally honored their subjects among the nobility and the bedsteads were magnificently draped with velvet, satin, tapestry, cloth of gold or silver. The paneled headboards of the massive oaken bedsteads often formed a door into a secret chamber or passage for escape in time of siege, while safe deposit boxes for valuables were contrived in the double paneling of the tester and in the

(Continued on page 92)



17th Century Baroque Italian walnut bedstead, with antique rose damask coverlet. Elaborately carved 17th Century Spanish chest. Courtesy New York Galleries, Inc.

Among the New Books

Some Stories of Naive Negro Folklore, More Psychic Novels, And a Murmur of Protest Against Unintelligent Censorship

By BURTON RASCOE



Roark Bradford whose "Ol' Man Adam an' His Chillun" inspired Connelly's popular Negro play. Harpers, publisher

"THE GREEN PASTURES"

THE invitation performance of *The Green Pastures* by Marc Connelly was the most thrilling event in my experience as a playgoer. Like Robert Benchley, I wept at the sheer beauty of the production. In the first act William Harrison, as Jehovah, makes the most dramatic entrance I have ever seen. At a fish-fry of Negroes in Heaven, with pickaninnies running about in nightgowns and with silver wings on their shoulders, and amid the jolly banter of Negro adult angels, also wearing silver wings, suddenly there is heard the command, "Gangway for de Lord!"



Lewis Mumford, above, discusses Art and American Life in "The Golden Day," published by Horace Liveright



Marc Connelly, author of "The Green Pastures," which is the talk of the town, published by Farrar and Rinehart

There is a hushed silence on the stage and in the audience. The play must stand or fall by that entrance. It is an awful moment. One touch of irreverence—anything that would cause a titter—and the play would collapse. In comes the majestic, dignified, impressive Mr. Harrison, dressed like a Southern Baptist preacher with long black coat and white tie. His hair and eyebrows are white and he wears an expression of troubled seriousness and benignity. There is character in his bearing and compassion also. He captures the audience at once in a most difficult rôle.

The play is now available in book form, published by Farrar and Rinehart. As a play *The Green Pastures* is a masterpiece of casting and direction. The acting is simple and natural. As a book it is superb entertainment. Taking his inspiration from Roark Bradford's *Ol' Man Adam an' His Chillun,* Connelly has visualized the story of the Old Testament as a Negro deacon might retell it to a Sunday School in terms the class would understand. He has not told the complete story, but the dramatic parts of it, from the Creation to an invented episode which foreshadows the great climax, the coming of the Messiah.

Some Negroes have complained in the press that the play is a white man's conception of an untutored Negro's conception of religion and heaven and not a true interpretation. Mary Burrill, a Negro, writing to the *Nation,* says: "Those of us who are bound by ties of blood, who have lived in the South, and who therefore truly know the Negro, realize that when a Negro whom Mr. Connelly represents visualizes God, he visualizes Him not as a kindly preacher of his own race but as an anemic-looking white gentleman with golden beard and flowing hair, garbed in a long nightshirt with bishop's sleeves! In other words, the unlettered Negro pictures his Heavenly Father in terms of the cheap chromo representations of God that are hawked by gimlet-eyed white peddlers through the Negro quarters of the South."

That may be very true. But what of it? *The Green Pastures* is not a realistic drama: it is fantasy of the highest sort. Imagination playing upon reality, with dialogue in dialect perfectly managed, has contrived to make this one of the masterpieces of the theater of our time—not only in America but anywhere. The Pulitzer Prize committee chose *The Green Pastures* as the best play of 1929. It could scarcely have done otherwise. I should have joined a procession to mob them if they had not.

By the way, *Ol' King David an' The Philistine Boys* (Harpers) is Roark Bradford's successor to his gorgeous *Ol' Man Adam an' His Chillun,* which suggested to Connelly the idea for *The Green Pastures,* and the new book is just as entertaining as the first. I recommend to you especially the version of the Book of Ruth, retold in Negro dialect in terms of every-day life. The moral philosophy of the authors of the Old Testament emerges in a new and practical light, and the homely truths of that great repository of wisdom and fine drama gain a new significance.

"THE OBELISK"

Keep your eye on William Rollins, Jr., for he is a new writer who is likely to attain to a position in the first rank of our novelists. Not since I read Eliot Paul's *Indelible* have I encountered such a subtle, sympathetic and effective delineation of the mind and imagination of a child as Mr. Rollins has put into *The Obelisk* (Brewer and Warren). The child in this story has what is

(Continued on page 100)

Another serious essayist, Matthew Josephson, whose "Portrait of the Artist as an American," is published by Harcourt Brace & Co.



Carol Graham, who, in collaboration with his brother, Garrett Graham, has written "Queer People," published by The Vanguard Press



Autumn Holidays of Delight

The World a New Adventure to Each Generation—Americans Go Everywhere, See Everything, Photograph All

By HENRY WELLINGTON WACK, F. R. G. S.

Author of "The Gentle Art of Angling"—"Making the Grade in Daily Life,"—"Explorations in Friendship"—"Too Busy to Live"—Etc.

AUGUST days need not be dog days, at all. They can be packed with delight, with the joys of warm sun and the coolest shade. In a country where labor works only forty hours out of one hundred and sixty-eight, and calls it a week; where holidays are becoming a nuisance; where leisure looms up in sinister mien as the menace of the immediate future, Travel has become the exhaust valve of our super-abundant energies. And travel is taking us everywhere, teaching us everything about this obstreperous old world. We have at last attained to a commonsense view of that privilege called travel, and adopted it as a necessity of progressive living, instead of looking upon it as a dream to be realized—someday. In every intelligent family budget, so much is now allocated to the fulfilment of leisure's rational purpose — which is to discover the world and the interesting life that keeps it going round. Travel has, accordingly, taken its place beside the "bread, meat and wine" on our subsistence chart.

As we are now sending nearly a million visitors to Europe and remoter parts of the world each year, we must be conscious of the fact that we are leaving and receiving

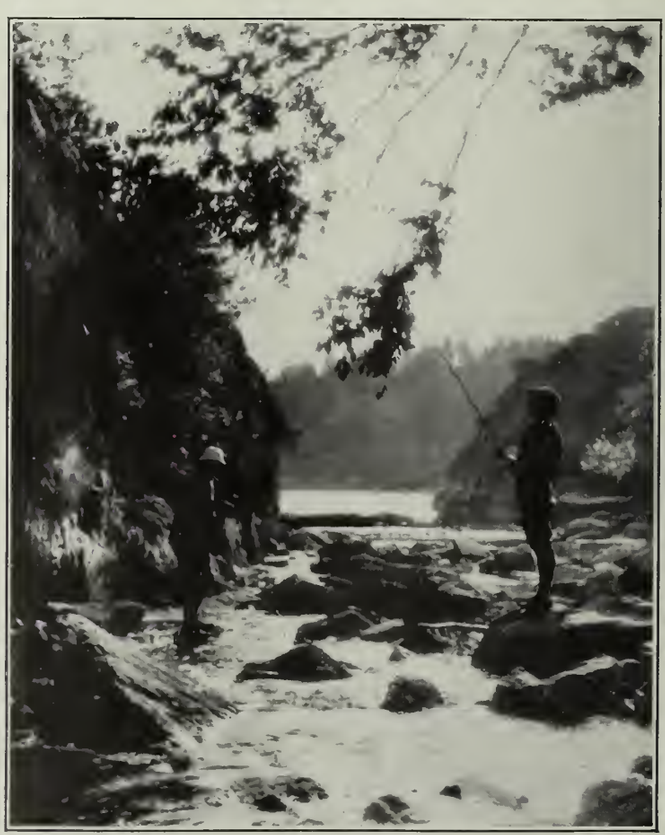
Mt. Hood, Oregon, in its year-round splendor, from the south. A mountain peak as famous in Europe as America. The Glory of the Pacific Coast. Courtesy Northern Pacific Railways



Below—Tower Bridge, near Bryce Canyon, Southern Utah Wonderland. A region of ideal Autumn tours. Courtesy Union Pacific System



Below—He snagged his trout fly on the Little French River, in a region of sportsmen's delightful dreams. Courtesy Canadian Pacific Railway



impressions of human import. It were inconceivable that what has become the most actively-traveled nation in the world should not be leaving traces of its spirit, if not its ideals, along the lanes of travel. Europeans are referring with mixed feelings of fear and favor to the Americanization of Europe. They are lately given to a form of wondering curiosity of the results of our seemingly free and untrammeled peregrinations here, there and everywhere. Are we aiming our energies at national and individual material expansion, or at the cultural inspirations open to us in the Old World? Our friends across the sea want to know if our Babbitts are abroad insidiously to transform all of Europe into a Main Street.

This European attitude and inquiry is the combined result of what Europeans have seen and heard of us in their midst and what they have read about us from American authors in our own. We are, accordingly, responsible for the impressions that currently prevail abroad of American travelers. Those perfervid authorial social philosophers who have portrayed us all as a colossal aggregation of Babbitts, operated by springs of greed and smug plundering, do not, in fact, responsibly present any phase of our national biography. They merely manifest their own Babbittry by writing tawdry best-sellers for the indiscriminate avidity of American mobs. Nevertheless, their poison gas does its deadening work at home and abroad. The Old World sneezes in scorn and then sits back and wonders what dynamic demons Americans are, anyway, and asks whether we mean to destroy the obsolescent standards of Europe as we so constantly scrap the fading standards of the New World.

In our individual and collective conduct as American travelers abroad we can correct the false impressions of America's genuine good will and intention toward all the world. Our personal courtesy, our respect for the institutions of Europe, and our candid friendships while traveling are a more faithful biography of our people than the furious and infuriating fustian insincerely published of us in the venal pages of "bestsellers". Americans are not the wolf pack so thrillingly pictured to the European industrialist—nor do they seek commercially to enchain the world. We are a people eager of life, conscious of our presence in the *living* world; determined to shape our destiny in a progressive mood in which the pleasure and the privilege of earned leisure shall leaven our seemingly limitless energy and material endeavor. Our eternal problem is not the Americanization of Europe, at all, but the Americanization of Europe in America—a task so stupendous and as yet so uncertain in its accomplishment as to preclude all thoughts of social, commercial and political empires abroad. In this aspect Americans are and always will be the most welcome travelers throughout the world.

THE AUTUMN TRAVEL VOGUE:

Autumn travel is rapidly becoming one of the smart experiences. Travel crowds have then returned, and only discriminating and sophisticated individuals occupy the travel lanes to Europe via the Atlantic, and to the Orient over the Pacific.

Greater ship comfort, naturally more attentive service; more of your own kind of people abroad, a lesser number of the jostling mass that dominantly characterizes Summer foreign travel, these are some of the definite advantages of Autumn travel by people of means and leisure.

So it has come to pass that the great steamship lines are not only giving the Autumn traveler much more for less

(Cont. on page 89)

The busy "Bund" of Canton, China, where all the world meets. Has more Modern Buildings than any other city in China. Courtesy Cunard Line

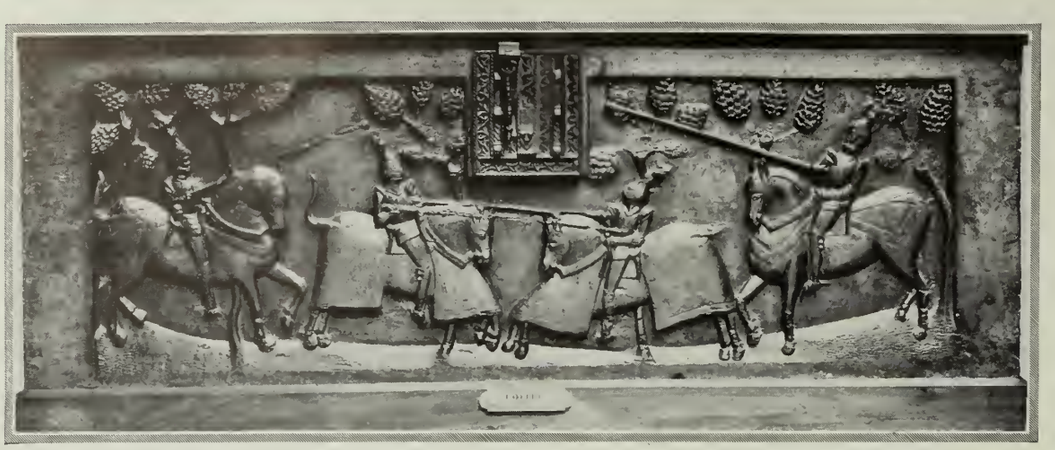


Below—A side gate to Wat Po, Bangkok, Siam. A popular and impressive World-Tour Temple. Courtesy Hamburg-American Line



Below—The Great Imambara Mosque at Lucknow, India. One of the Orient's fine architectural structures. Courtesy Dollar Line





Right—Interesting French coffre of the 15th Century showing mingling of Gothic and Renaissance details. Fine sculpture and carving with Gothic tracery key plates

Center—A coffre of the French Renaissance in walnut, most elaborately carved with sculptured figures at each end. Of the period of Henry II. From the *Musée des Arts Décoratifs*

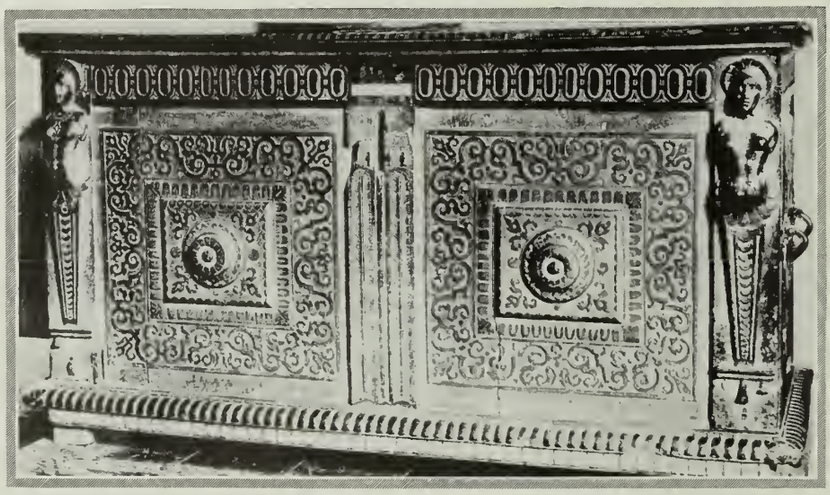
French Renaissance Coffres

An Interesting Collection of Rare Old Chests are Shown in the Illustrations of this Article—Thirty-second of a Series on "Antiques as Decoration"

By KATHARINE MORRISON KAHLE

Author of "An Outline of Period Furniture"

GENEROUS royal patronage played a significant part in the Renaissance development of the decorative arts in France. Charles VIII and Francis I established colonies of Italian workmen at Amboise and Tours and it is in this delightful part of France that we today find examples of French Renaissance furnishings in their original settings. These royal châteaux, built in the fifteenth century with a beauty and massive grandeur of architecture which reached its epitome in the château of Chambord with its elaborately carved chimneys and intricate interior stairway, these turreted châteaux where so much of French history took place during the reigns of Charles VIII, Louis XII, Francis of the Salamander and the Henrys—, these architectural monuments remain today furnished in the style of the epoch, so that we may relive the old scenes. It is difficult to reconstruct ancient life when one has only bare rooms to gaze upon, but when the intimate details of household furnishings, and in many instances even the actual historical articles are present, then furniture and history become aids in revealing facts, each about the other.



Architecture and furniture are always closely connected and when architecture is constructed on Gothic or Classic lines, there will be an echo in the structure of the furniture. Motifs of decoration used by the architect and the cabinet maker are usually taken from the same sources. Thus when Francis I built his famous Renaissance stairway in the Château of Blois, it is not strange that furniture began to emphasize its structure by means of columns, pediments and classic mouldings or that it depicted on its carved surfaces dolphins and delicate flower garlands.

The coffre was still an important article in the Renaissance household and it now took a definite position as a decorative feature of the room and as a huche was flat on top and was differentiated from the coffres de bahut which served as baggage when traveling. Every household had at least one coffre and often one was found in every room in the

Below—Carved medallion portraits are shown in this 16th Century coffre of very fine workmanship. The key plate is Gothic, early 16th Century, and most decorative. From the *Musée des Arts Décoratifs*

A French 16th Century coffre with richly carved panels telling the story of King David. In the niches are figures of Mercury and Cybele and there are allegorical figures ornamenting the pilasters—late Renaissance





A theme of ARISTOCRATIC SIMPLICITY ★ ★ *in this* ★ ★ FEDERAL AMERICAN DAMASK

THE EAGLE encircled by a wreath, against a star-strewn ground, was a favorite decorative motif when these United States were young.

The design for this damask was inspired by the wonderful eagles carved in wood by the noted portrait sculptor, William Rush, and now displayed in Independence Hall, Philadelphia, where his wood statue of Washington also stands. Similar eagles were a prominent part of the White House decorations when Thomas Jefferson was President.

And since the eagle, the wreath, and the star and rosette-studded ground were also typical of the Napoleonic era, you will find this distinctive damask no less appropriate for Empire and Directoire interiors.

Among the many beautiful fabrics in the Schumacher collections you will find reproductions and adaptations from the great periods of the past, side by side, with the most stimulating of modern designs. Your decorator, upholsterer or the decorating service of your department store will gladly obtain samples for you—whatever your decorating need.

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This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator . . . and to discover many new sources of charm for your home. It will be sent to you without charge, upon request.

Write F. Schumacher & Co., Dept. B-8, 60 W. 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



"THE AMERICAN EAGLE" *damask is used for the back of this Sheraton Empire chair, the original of which was made in England for Washington, and is now in the old City Hall, New York. The seat is a complementary Schumacher design showing only the stars and rosettes. Gold on crimson or soft green; and blue on gold*

★ ★ ★ F·SCHUMACHER·&·CO

house. In it was kept the household linen, clothing and many treasures in the form of fine brocades, damasks, and other textile stuffs which in those days were often mingled with gold and silver threads.

The father of Henry IV is said to have owned ten coffres, which he named:—Abraham, Jacob, Essau, Job, Moise—. George Beaunon, a merchant of Bordeaux had "more than one coffre de Flandres".

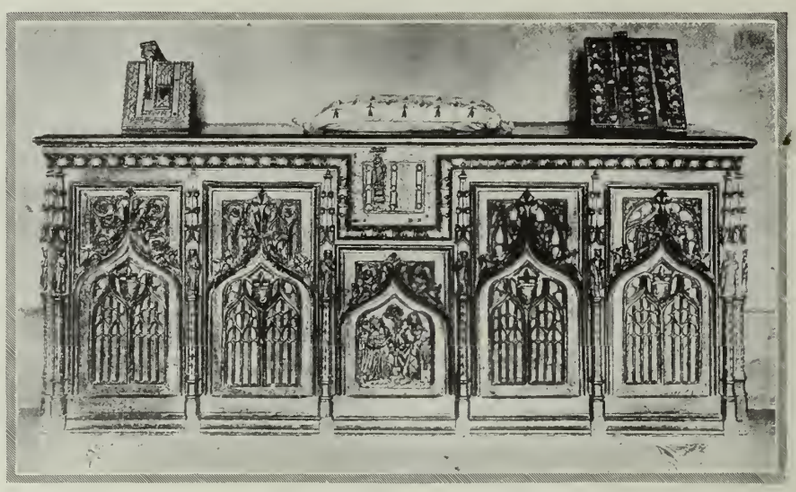
The French coffre of the 15th and 16th century was constructed of oak or walnut and was highly waxed. The early Renaissance coffres were still built with Gothic structural lines, but the ornamental details were of the Renaissance. Toward the end of the 16th century the structure became classic, but it was covered with massive and protruding baroque ornament. We find this mixture of style elements everywhere, even a palace might be begun with Gothic and within a space of ten years completed in Renaissance style. The coffre is always a robust piece of furniture.

The earliest chests were made of four heavy boards and were covered with iron work which held them together. Later the iron bands were removed and there was a tendency for the heavy front boards to split in bad weather, so that panels were invented and the spaces inside the panels could be of thinner boards which might expand or shrink within their solid moulding without destroying the value of the coffre as a whole. Early Renaissance coffres then, are of this latter structure, with many narrow panels. After the time of Francis I these small panels were upheld by pilasters of caryatides or there was one great panel between two smaller panels, or two panels of equal size. Within the panels of the 15th century French coffre was carved Gothic tracery of various patterns. Often the center panel substituted a naive religious scene instead of the tracery design or all of the panels might be filled with scenes and the surrounding structure carved with tracery.

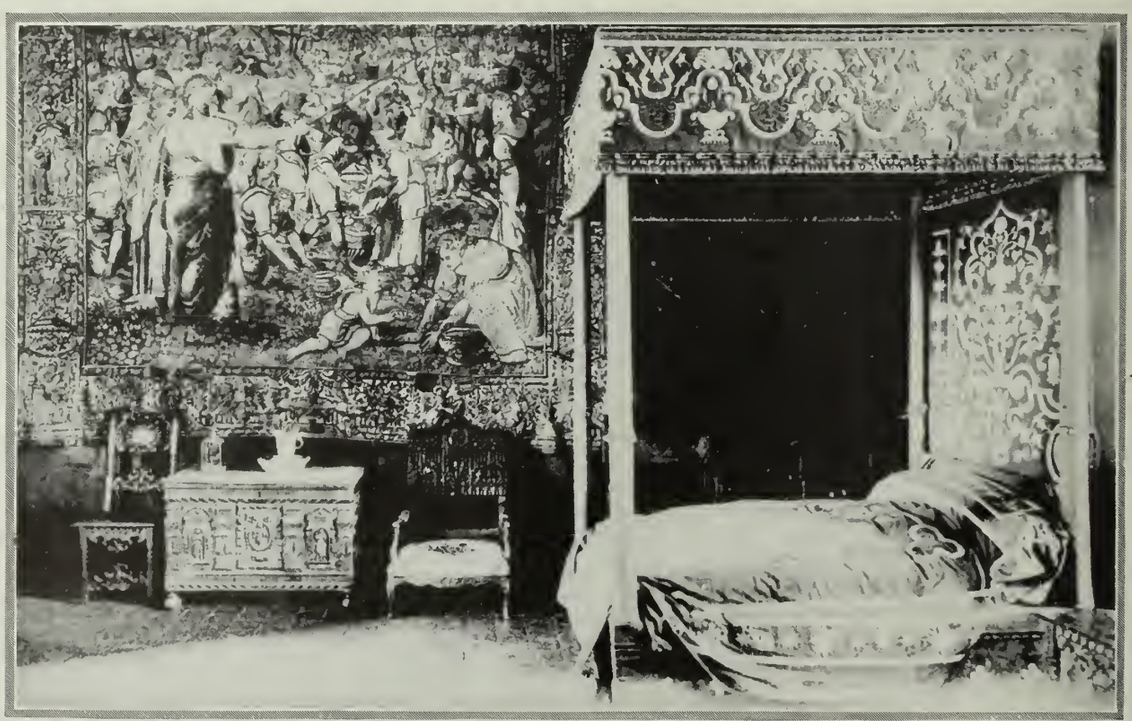
Renaissance ornament gradually supplanted Gothic motifs, but often a trace of Gothic influence remains in the key plate. As the classic motifs begin to dominate the antique column becomes a leading feature taking its place between the panels, however the pilaster which offers a flat surface for the carving of arabesques is particularly characteristic of the transitional period and the details are taken from the floral world. A coffre in carved wood in the Flemish style is in the Cluny Museum. The rudely carved panel in the center represents the Annunciation. Pilasters decorated with leaves separate it from two arched niches that contain two full length figures of prophets. Allegorical figures mingle with religious themes in these 16th century chests and ornate pieces exhibit a whole world of real or imaginary beings, mingled with garlands of fruits or flowers and banderoles. The favorite decorative motives are antique columns, pediments, terms, pagan deities, classical heroes, caryatides, grotesque figures and cartouches. Strips of leather called "cuirs" variously folded and plaited enjoyed a great vogue and often the whole chest was covered with an intricate design of this strap work. Walnut now supersedes oak as the favored wood for the coffre.

Although the motifs of decoration of French and Italian Renaissance coffres are identical in nomenclature, they differ decidedly in portrayal and manner of workmanship. There is certain finesse in the graceful rounded carving of the French workman and a smoothness of surface finish which is almost too fine for utility. The scale of French carving is smaller, slenderer, and more delicate and

(Continued on page 102)



A richly carved coffre with Gothic designs and panels separated by pilasters, from the Château of Langeais



From the Cluny Museum in Paris we have a 16th Century coffre with Flemish panels separated by caryatides. The panel designs are "Christ on the Cross," "The Annunciation," and "The Adoration of Infant Jesus"

Above—Chamber of Ruggiere, in the Château of Claumont-sur-Loire. Ruggiere was astrologer to Catherine de Medici's court and the coffre shown is of the ornate 16th Century Renaissance design





One of the largest and most complete organizations specializing in interior decoration and the manufacture of fine furniture, is located in Cleveland. That organization is The Rorimer-Brooks Studios. Here, under one roof, are decorators, designers, artists, and mastercraftsmen. The dining room above is an example of the complete scope of this service. Every detail was planned in these Studios. Our own artists made the designs for the furniture, hangings and carpet. Our own shops made the hangings, and built, upholstered and decorated the furniture. Our master decorators assembled the whole into the charming room shown. It is a completeness of service which makes for a more satisfactory home . . . often at a much lower cost.

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This Classic Small House Was Designed To Fit An Orchard

This Long, Rambling White House, with Green Shutters, Is Perfectly Fitted to the Slope of the Land on Which It Rests, and Rendered Doubly Picturesque by the Old Apple Trees Surrounding It

Rolf William Bauhan, Architect



TO the untrained eye, the land on which Mr. Andrew Imbrie chose to build his Princeton home must have seemed like just a nice sloping stretch of green on which grew two old crooked apple trees. But one look at the apple tree nearest the road and in the mind of the architect, Mr. Rolf Bauhan, the house was already a completed thing: A long, rambling white house with green shutters, fitting the slope on which it was built, its Early Georgian doorway arched by a blossoming apple tree. That was at least three years ago, and now, on a May day, the house looks just as he pictured it.

This house on Hibben Row in Princeton, N. J., is built of hollow tile covered with smooth stucco and painted white. There are some picturesque old gnarled apple trees in front of the house and scattered about through the grounds which have been left exactly as they have been growing for years, without bothering in any way about the informality of their grouping, and, needless to say, they add greatly to the charm of the garden. Half of the main part of the house is two rooms deep, the rest with a lower extension is only one room deep, so that in most cases there is light from both the east and west sides, and practically all the rooms have light at least on two sides. At the lower end of the group is the garage, designed in uniformity with the house, and connected with it by the kitchen enclosure wall.

Through the doorway one enters directly into what is, in a way, the "great hall"—and stands forthwith amazed. For this is no little entrance hallway where one waits uncomfortably to be announced. It is actually a room stretching across the whole width of the house. Light pours in through the glass doors opening on the terrace in back, and brightens up the paneled walls. A friendly fireplace tells that the flagstone floor, so cool in summer, is never too cold even in



North end of the house shows a projection built to take in the stairway landing. The large window with Georgian Gothic glazing lights the landing and stairway

The detail of the doorway of Mr. Imbrie's house is adapted from an American Georgian precedent. The fan-slat motif is used instead of an overdoor fan light

The East front of the house shows here as long and shallow. The house itself is of white cement with green shutters and a black slate roof. An uneven flagstone walk leads up to the front entrance

In Homes that the Younger members of the Family find Attractive

Sons and daughters enjoy the consideration shown in providing enough telephones to meet the requirements of their active lives

THIS younger generation in today's homes is an unusually busy and interesting one. Its young men and women have their own varied interests, their own plans and pleasures and obligations. And fortunate is the family in which this individuality of its members is fully considered in the arrangements of the household.

Homes that sons and daughters find attractive are equipped with *enough* telephones. There is one in Tom's room, another in Peggy's, another in Janet's. There is one on the sun porch, where the young people and their friends gather. Calls from these telephones can be made without disturbing other members of the family. And the young people feel that the parts of the house in which they live and entertain their friends really belong to them. Just as they enjoy having the use of a car, they enjoy the convenience of their own telephones.

This added telephone convenience, which means so much to all the family, is very moderate in cost. Your local Bell Company will be glad to help you select appropriate locations for telephones in your home. Just call the Business Office.



Laughter . . . and the talk of youth . . . and the pleasant hours when the summer sun slants across the lawn. When the thought occurs to the young people to call their friends . . . or when their friends wish to get in touch with them . . . the telephone is right at hand. Here, indeed, is a modern note that suits the mood of youth . . . and plays its important part in making the home more livable for every member of the family.



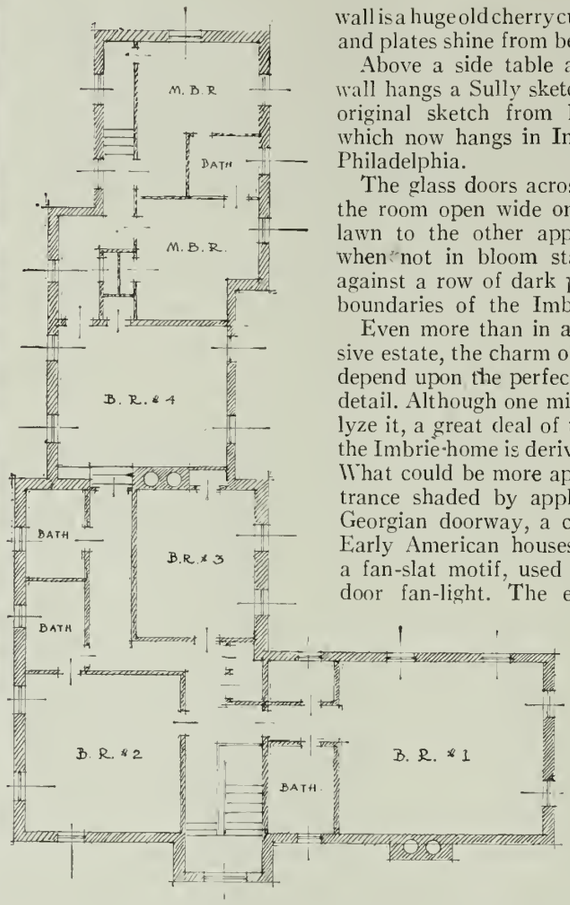
The final touch that makes a girl's room completely her own . . . a telephone on her bedside table . . . for arranging her day's program.



A young man appreciates the convenience of having a telephone in his own room . . . it's mighty handy for him—and for all the rest of the family.



The hall in the Imbrie house looking into the dining room is paved with blue stone flagging. The dining room is three steps lower than the hall and is painted a light cool green



Second floor plan of the Imbrie house, giving impression of the admirable lighting of every room and the excellent placing of the various architectural accessories

wall is a huge old cherry cupboard, and old cups and plates shine from behind its glass doors.

Above a side table against the opposite wall hangs a Sully sketch of Lafayette—the original sketch from life of the portrait which now hangs in Independence Hall in Philadelphia.

The glass doors across one whole side of the room open wide on a stretch of green lawn to the other apple tree which even when not in bloom stands pale and cool against a row of dark pines that mark the boundaries of the Imbrie land.

Even more than in a home on an extensive estate, the charm of a small home must depend upon the perfection of architectural detail. Although one might not stop to analyze it, a great deal of the attractiveness of the Imbrie home is derived from that source. What could be more appropriate for an entrance shaded by apple boughs than this Georgian doorway, a copy of one used on Early American houses? Over the door is a fan-slat motif, used instead of an overdoor fan-light. The entrance is without further ornamentation, appropriate simplicity for a small house.

Another detail designed with painstaking care is the large window on the stair landing at the north end of the house. This is of Georgian Gothic design and is surrounded by a little iron balcony. It is most effective, placed between the chimney projection and a group of windows on the opposite side.

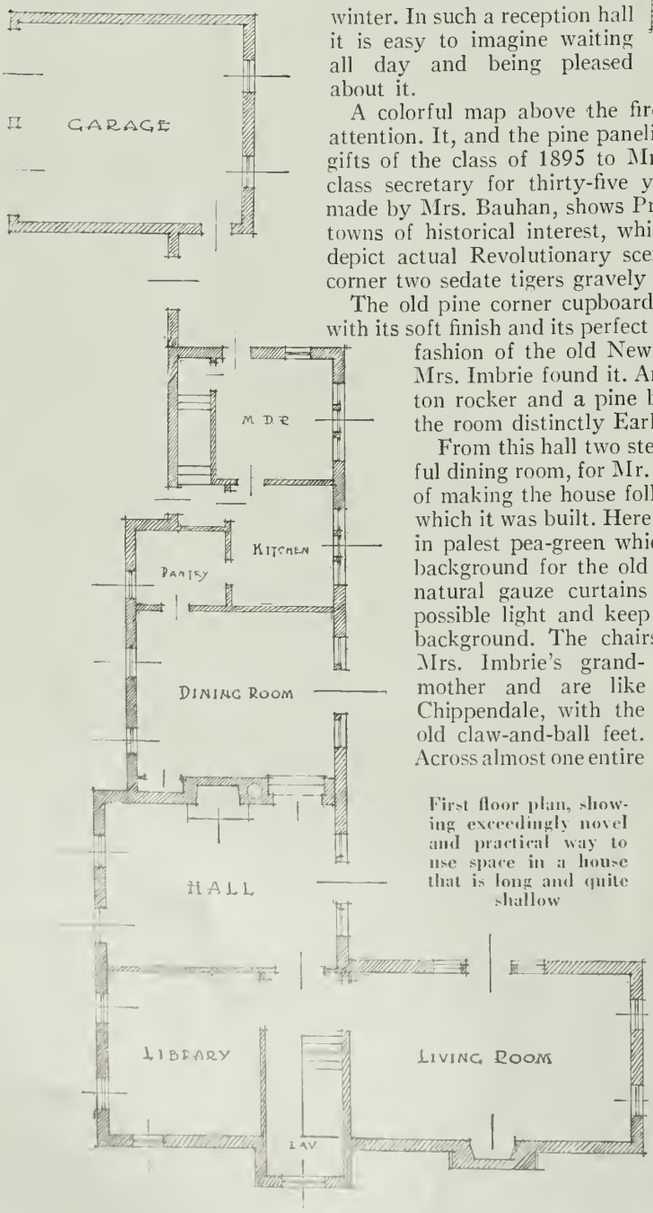
All the interesting details of this small house are enhanced by the play of shadows across the white stucco walls. The relationship of a house built low to the ground and the planting about it is so close that unless both are taken into consideration at the time that the house is planned, the result is apt to be disappointing. One can hardly imagine this house itself without its picturesque trees.

winter. In such a reception hall it is easy to imagine waiting all day and being pleased about it.

A colorful map above the fireplace immediately attracts attention. It, and the pine paneling on either side of it, were gifts of the class of 1895 to Mr. Imbrie who has been the class secretary for thirty-five years. The map, which was made by Mrs. Bauhan, shows Princeton and its surrounding towns of historical interest, while drawings down the sides depict actual Revolutionary scenes. In the lower left-hand corner two sedate tigers gravely measure off the miles.

The old pine corner cupboard to the left of the fireplace with its soft finish and its perfect H hinges speaks in dignified fashion of the old New Hampshire home in which Mrs. Imbrie found it. An old seaman's chest, a Boston rocker and a pine bench keep the character of the room distinctly Early American.

From this hall two steps lead down into the cheerful dining room, for Mr. Bauhan saw the possibilities of making the house follow the lines of the slope on which it was built. Here the walls have been paneled in palest pea-green which makes the finest kind of background for the old furniture in the room. The natural gauze curtains at the windows let in all possible light and keep themselves properly in the background. The chairs at the table belonged to Mrs. Imbrie's grandmother and are like Chippendale, with the old claw-and-ball feet. Across almost one entire



First floor plan, showing exceedingly novel and practical way to use space in a house that is long and quite shallow

The fireplace in the entrance hall is paneled in natural pine, and the over-mantel is a map of Princeton and the vicinity. To the north of the entrance hall is the library which is paved in brick



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A most unusual paneled leather screen depicting a map of old London and vicinity as reproduced from a tapestry in the Victoria & Albert Museum.

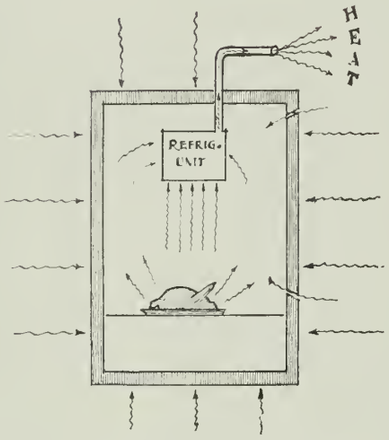
SHOWROOMS ALSO AT OUR FACTORY
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Building and Equipping Your Home

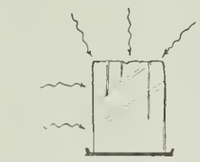
Getting Acquainted with Modern Refrigerators

By H. VANDERVOORT WALSH
Ass't Professor of Architecture, Columbia University

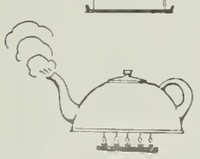


REFRIGERATION IS A PROBLEM OF GETTING THE HEAT OUT OF THE INSIDE AND FROM THE FOOD FASTER THAN IT CAN GET IN

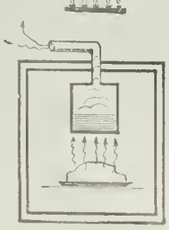
KICKING the heat out faster than it can get in, is the basic principle of the modern refrigerator. We speak of making the interiors cold, forgetting that cold is like dark. Just as dark is the absence of light, so cold is the absence of heat. Its intensity is a relative matter. The inside of the refrigerator is cold, merely by contrast to the higher temperature of the room. It may range from 45 degrees to 50 degrees F. when the room temperature is about 70 degrees, yet a temperature of 45 degrees in the winter months, outdoors, would seem to be warm after a spell of 20 degrees or less. If we had the refrigerator standing outside, in such weather, the inside would show a higher



HEAT IS NEEDED TO CHANGE A SOLID INTO A LIQUID
ICE ABSORBS HEAT FROM THE AIR AS IT MELTS.



HEAT IS NEEDED TO BOIL A LIQUID AND CHANGE IT TO A GAS



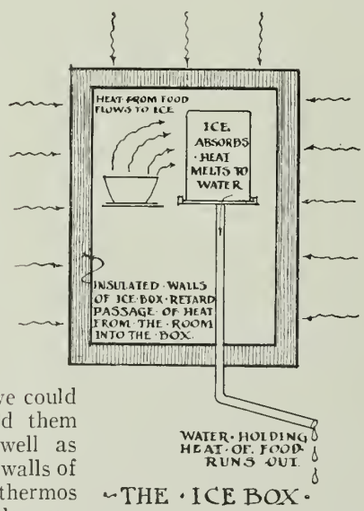
LIQUIDS USED IN ELECTRIC REFRIGERATORS BOIL AT LOW TEMPERATURES AND ABSORB HEAT FROM FOOD

temperature. This might be desirable for frozen foods are spoiled. In the old days, when ice-boxes were poorly constructed, it was the custom to place them on an outside porch, in order to avoid the heat of the kitchen and save the buying of ice in the winter months. But the necessary dashing through the door to the ice-box and back on a very cold day was anything but pleasant, and then to find the milk protruding with a solid neck of ice out of the bottle was a nuisance. On such days, the food was usually kept in the house to spoil in the too high temperature of the kitchen.

The problem of refrigeration, then, is to maintain a constant low temperature, that is neither freezing nor too warm. The range accepted as standard lies between 40 and 50 degrees F. When it jumps above this, harmful bacteria begin to grow and multiply rapidly, spoiling the food. If the temperature drops below 32 degrees the foodstuff freezes.

Almost everyone remembers from his studies in physics that heat flows from the warmer object to the cooler, until both objects have the same temperature. It acts like water which flows from the higher pond to the lower pond, until both ponds are brought to the same level. Now if the room temperature is 70 degrees and we want to keep the interior of the refrigerator at 45 degrees, there is a constant flow of heat from the room into the inside of the box. We must provide some method of getting the heat out of the inside as fast and even faster than it can leak inward, but this requires energy.

The proper construction and insulation of the walls and doors of the refrigerator is one of the major items in building a good one.

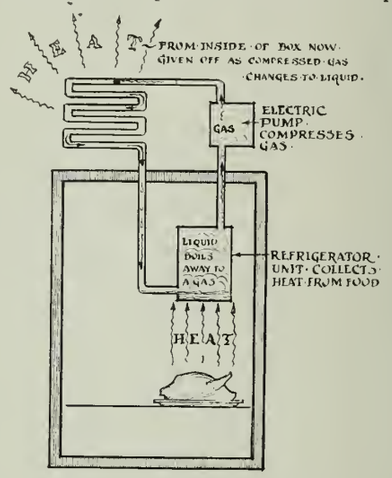


THE ICE BOX

If we could build them as well as the walls of a thermos bottle, very little energy would have to be expended in keeping the inside cool. A tight fitting door that will not warp out of shape and hardware that is heavy and strong enough to keep it tightly closed is very necessary. In addition the door should swing easily, so that a slight shove will close and lock it. Half closed doors allow a lot of heat to get inside the box as one family discovered. It seems that the electric bills in the summer months for operating the refrigerator had jumped sky high and so the service man had been called in to find the trouble. He found no mechanical difficulties, and was greatly puzzled. One day he happened to step into the kitchen to find the real cause of the waste of energy. The colored cook on hot days would draw her chair up to the refrigerator, open the door and take a nap in the cool air coming off the refrigerating unit.

Cheap cabinets are not worth buying, because no matter what method of cooling is used, the defective insulation of the walls is a major error in securing good refrigeration.

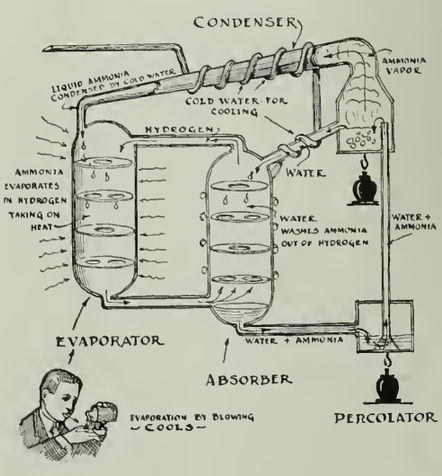
With the advent of mechanical refrigeration, the standards of cabinet construction have advanced far beyond those formerly accepted when ice was the only cooling element. So bad were some of the old fashioned cabinets, that housewives acquired the habit of wrap-



THE ELECTRIC REFRIGERATOR

ping up the ice with newspaper to keep it from melting too fast. Little did they realize that they were defeating the whole purpose of the refrigerator, for the protection around the ice kept it from cooling the box, and so it was not uncommon to find people putting food away in temperatures of 55 and 60 degrees, a condition most favorable for the development of harmful bacteria. The money saved on purchasing a cheap ice-box was spent many time over in spoiled food, extra ice and probably doctor's bills. In those days the refrigerator was usually placed outside of the kitchen, to keep the ice better. The added number of steps were never counted as part of the cost of the cheap ice-box. Today, with the fine cabinets now possible to buy, the refrigerator is located in the most convenient part of the kitchen—not of course next to the stove—but within easy working distance

(Continued on page 104)



THE GAS REFRIGERATOR

OLDEN BEAUTY FOR MODERN TABLES

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Exquisite Laces flowered in the XVI Century — that splendid age which saw the genius of Michelangelo and Da Vinci. Reflecting its Gothic Architecture, was designed Reticella Lace, or Gothic Point, which developed from and was usually combined with Cutwork. This was much in favor with the clergy and nobility—a Lace so durable as to be well nigh imperishable... Now, after years of experiment the House of Munyer has succeeded in reproducing in the Mediterranean Islands, absolutely true replicas of these Renaissance Laces, for modern use—an achievement which represents Munyer's steadfast adherence to the highest standards of art! A notable service of S. E. Munyer, Inc., is the designing of special Lace pieces, fitted to individual pieces of furniture. *The illustration shows Munyer's reproduction of a XVI Century Table Cover in Reticella and Cutwork.*



INTERIOR BY HAMPTON SHOPS · SILVER BLACK STARR & FROST—GORHAM · FLOWERS, C. H. BROWN · CRYSTAL AND BLACK KNIGHT CHINA: GRAHAM & ZENGER

(Con. from page 59)



Right—Hand blocked pattern on natural linen, this design, "Les Châteaux de la Loire," portrays ten Châteaux of France. By the courtesy of J. H. Thorp & Co. Inc.

or Marie Antoinette, while modern brocades are as gorgeous and colorful as those designed by Philippe de la Salle, and their motifs woven with crosswise silks of different colors just as closely resemble embroidery. While all the different colors are used, there is a distinct tendency toward blue, Du Barry rose and raisin.

In Imperial yellow or soft green is a pure silk damask with a Chinese Chippendale design copied from an original, showing Mandarins with umbrellas under palm trees. The design is unusual in that it is balanced, making it particularly adaptable to the needs of decorators. Woven in gold, Venetian red, blue, green and cedar is a silk damask with an all-over Chinese design, while oak leaves and acorns in rose-gold, crimson and mulberry, effectively cover the surface of another. Reproduced from an antique damask is a fine Renaissance design in Italian red, reseda, blue, cedar, gold and green, while typical of the Louis XIV. period is a magnificent silk damask in blue and prelate, Tuscan red, blue and gold, eminence, gold and jade.

Below—"Flaming Poppy" is the name of this striking design in shades of blue-green, orange, scarlet and gold-entan, brown and robin's egg blue. Courtesy Lesher Whitman & Co.

Equally gorgeous are Genoese silk velvets brocaded with Italian scrolls and brilliant birds on backgrounds of Chartreuse, violet, rose, blue, or gold, or with Portuguese designs on fields of amber, verde, rouge, violet or blue. Adaptable to any fine French interior are the brocades of pure silk with Louis XV. designs in a wide range of exquisite colorings. On a stripe background of ciel blue, old rose or vert are undulating floral stripes in delicate colors interlaced with ribbons, while brocaded on heavy silk taffeta in Du Barry rose, peach, blue, green or gold is a Pompadour design of flowered stripes in natural colors. On a café au lait brocade, curling leaves in brilliant metallic colors form medallions enclosing pastoral scenes at Versailles, court beauties and



PHOTO BY DANA B. MERRILL

Hand-blocked linen printed from original Thierry-Miegblocks shows bamboo rushes, small tropical birds, and insects, green, tan, rose, orchid and yellow. By courtesy of F. Schumacher & Co.

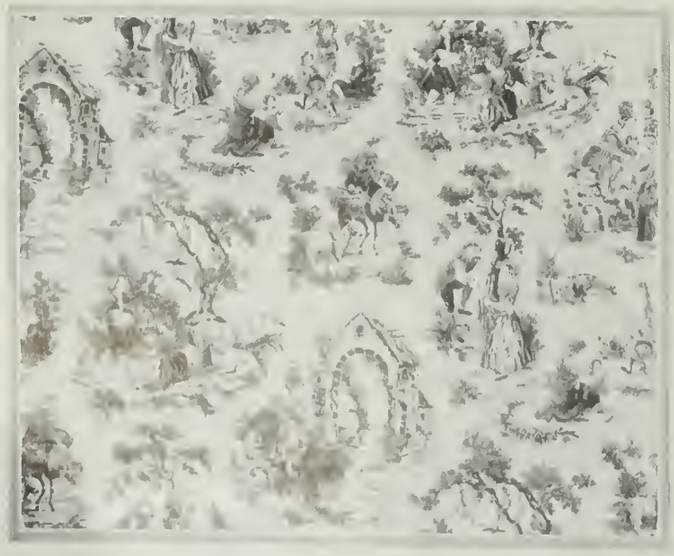


Birds of Paradise in brilliant metallic colors preen their gorgeous plumage on damask fields of ivory, gold, green, blue and copper. An exotic and lovely silk. Courtesy Cheney Brothers



Gay colors on a cream linen background make the effective design in this reproduction of a Toile de Jouy scene. Courtesy Johnson & Faulkner.

Hand blocked in gay colors on heavy natural linen crash is this reproduction of the woven sampler design tapestries. By courtesy of Stroheim & Romann





(Continued on page 96)



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are the new Valiant Galleries in Baltimore. Their beautifully executed group of rooms is fully representative of the best historic furniture periods.

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Above—A corner of the private office of J. A. Ritchie, with rare pieces of early American furniture from Mr. Ritchie's fine collection. The wing chair is upholstered in green silk brocade to match the rug and the draperies

Below—Executives' private dining room of new Hanover Trust Company. Pale green walls hung with old prints, dark maple furniture, pewter candelabra and old pewter on the sideboards, express the early American tradition

PHOTOGRAPHS BY LUCY LAMAR

Cross & Cross, Architects



Announcement

The Beaux Art Shade Company take pride in announcing that on Monday, August 18, 1930 they will have on display an exclusive collection of the Rookwood Pottery Lamps. The Rookwood Pottery was founded in 1880 and their productions represent years of chemical research and kiln trials and are characterized by rich heavy color glazes, flowing over forms perfectly plain or decorated with low relief modeling or painted design.

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French Painted Panels

(Continued from page 42)

picture in a painted frame decorated with acanthus leaves.

Any one of these painted panels displays that perfect technique which proves their importance in the homes of the old French aristocracy. Whether of the scenic, the Chinoiserie or the Classic type, each is quite evidently the work of a finished artist. One set of three that recently came to America are each about nine feet long by seven feet high, are exceptionally fine landscapes with figures, painted in the French style but probably the work of one of the many Dutch artists who migrated to and worked in Paris during the 18th Century.

To see these particular panels, is to immediately visualize them in a fairly large room which has a fireplace at one end. One depicts an old-fashioned post-chaise passing through a village of quaint cottages shaded by beautiful trees, while in the distance on the left is the church. This quiet rural scene on the end wall of a room could not fail to confer its own particular charm and introduce that atmosphere of distance permitted by the vista of the landscape. And each of the other two walls could be equally beautified by one of the other two panels which being related would ensure that symmetrical balance making for a perfect scheme of interior wall treatment.

Both the latter are views of large country homes which, with their surrounding walls and massive gates, seem to be the aloof but dominating centers of the restful landscape with its browsing cattle, and the more humble cottages nearby. Naturally, such panels as these offer a very wide scope to the artist in his use of colors, which he has here transferred to his picture and which have caused us of later times to realise the effectiveness of such scenic panels in any rooms, whether of the days of the French Louis or of our own time.

Mention has been made of the set known as the Four Seasons and these are of interest because similar subjects were repeated on fabrics and even on 18th Century porcelain. While slightly more formal than the scenic panels previously referred to, owing to the Neo-Classic influence marking the days of Louis XVI, the Classicism is so subtly introduced with the rustic scenes and figures that it is not obvious. The main center subjects, symbolical of each Season, are flanked by a tree on either side, these trees being shown as if bending slightly inward at the top to produce a more graceful framing for the figures and landscapes.

It is often thought that these panels are suitable only for quite large rooms, but, in point of fact, this suggestion is entirely erroneous. We can recall one setting where the walls were paneled in the style of Louis XV and the entire woodwork painted a beautiful soft green and the moldings delicately treated in gold. This woodwork was arranged in alternating wide and narrow vertical panels and the most attractive color scheme was accomplished by placing painted Chinoiserie view subjects, framed in fairly heavy molding, in each of the larger wall panels. The furniture was all in the Louis XV style, the coverings of the sofa and chairs including dull apricot velvet and gold damask, an effective combination.

This interior while dignified in every way, lacked any sense of stiff formality and the effect of the walls was continued by the restrained use of touches of color on certain pieces of furniture. For instance, a small occasional table of satin-wood and rosewood was inlaid with floral motifs in marqueterie around the flange. Another low coffee-table repeated the Oriental feeling of the wall decorations in miniature Chinese figures and other subjects in blues, yellows and greens on a white lacquered ground.

An unusual perhaps but often remarkably effective, manner of employing French decorative wall panels is achieved in any corner of a room that will permit it. One is placed on each of the walls forming the angle with the result that an otherwise rather somber setting immediately becomes one of colorful beauty. Obviously for this purpose the narrow vertical panels are preferable as these will usually cover the surface from just below the cornice molding. Then by means of a small table with a suitable lamp the corner may be made equally attractive at any time the room is in use.

Where, as is often the case, a room has more than one door, painted panels of a suitable size can be placed above the door frames and alleviate that bareness so frequently in evidence. In fact, this was one of the original methods of using them in the old French homes and numerous examples painted specifically for this purpose are among the many examples that have found their way to the New World. Then there are those of a size adaptable to the narrow wall spaces at the sides of windows and others, singularly beautiful when above a mantel.

One set of seven large and four small panels I saw recently, are worth describing as examples of the curious charm forthcoming from the combination of the formal motifs with scenic subjects on the same panel. Like most of these works, they date from the 18th Century and each is in a carved and gilded wood molding. The centers are painted with various small scenic subjects of rural landscapes and figures, displaying the masterly handling that typifies all similar pictures of that period. Each of the center views is enclosed by a painted frame to represent carved molding and the details of these frames exhibit especially the versatility and skill of the artists.

But the beauty of this set is not concentrated only in the center motifs, rather resulting from the compositions as a whole. They combine the natural colorings of the landscapes and the more subtle shadings of the various ornaments such as the figures of the mermaids supporting the frame of the scenic picture and the vases, scrolls and festoons forming the ornamental border. Panels of this type invariably manifest another characteristic; the colorings and tonal shadings of the different ornaments and the center frame are so delicate that the entire decoration appears to be in relief against the lighter background.

Sets such as this comprise panels averaging six by seven feet and are therefore adaptable to medium sized rooms. When considering the use of

(Continued on page 86)

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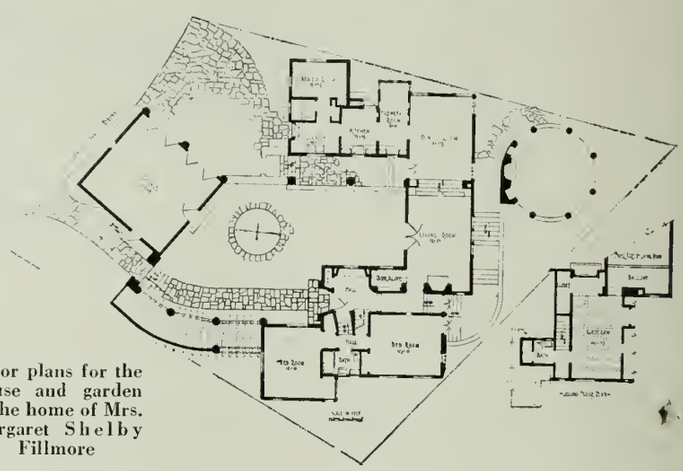
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A Small House of Great Charm

(Continued from page 46)



Entrance doorway from the garden in the Fillmore home. The upstairs bathroom is ingeniously built in the false chimney



Floor plans for the house and garden of the home of Mrs. Margaret Shelby Fillmore

French Painted Panels

(Continued from page 84)

French painted panels the height of the walls is a matter of more concern than the length because it is preferable that a certain space of blank wall should appear above and below the cornice, the spaces between affords each panel a certain individuality and allows the eye to enjoy its beauty undisturbed, which is not the case where two subjects are placed conjoining.

Where the walls of a room are divided by pilasters with a wide frieze below the cornice, the spaces between are especially well suited to the larger scenic examples. The frieze and the pilasters become a natural frame for the wall picture and undoubtedly give it a greater effect of depth and distance. Then, too, the walls develop a sense of always changing scenery and as the sunlight moves gradually from one to the other, each in its turn reveals some previously undiscovered charm. But possibly the splendid lights and shades of the panels become even more accentuated under artificial light.

Though the titles of many of these figure groupings have been forgotten, each tells its own story. Perfect deliniation of the features on even the smaller panels is one of the outstanding tributes to the old artists' attention to minor details.

That these wall decorations were, as a rule, intended to be placed with a certain amount of blank space around them is proved by the fact that the majority have a painted frame around the border.

Wedgwood

(Continued from page 63)

lector of old pieces. A staff artist who had been in the employ of the firm for more than fifty years sat on my right, and by careful questioning I learned that china had been an important item of manufacture for about that length of time. In 1903, an order for a complete table service of over 1200 pieces, in china, for the White House, was carried through. The plates had a conventional border of stars and stripes and contained the full coat of arms of the United States in proper colors. Queen's Ware service plates for Harvard University have reprints of photographs of the various buildings, with a floral border; while service plates for the University of Michigan have the seal in a central medallion, the border showing fruits of the state.

I later visited the parish church of Stoke-on-Trent in order that I might see John Flaxman's monument to Josiah Wedgwood—the tribute of a great artist to a great potter. The inscription—"Who converted a rude and inconsiderable manufactory into an elegant Art and an important part of national commerce"—is fitting.





In 1820, DeWitt Clinton, writing from Canandaigua, said: "All wood that is susceptible of a fine polish will make good furniture, and where the texture is compact and the grain fine and concentrated, a polish can be made, an almost invariable accompaniment. I have been not a little surprised at the extravagance of the Americans in importing mahogany, satinwood, etc., for cabinet work, when they have as good, if not better, materials at home."

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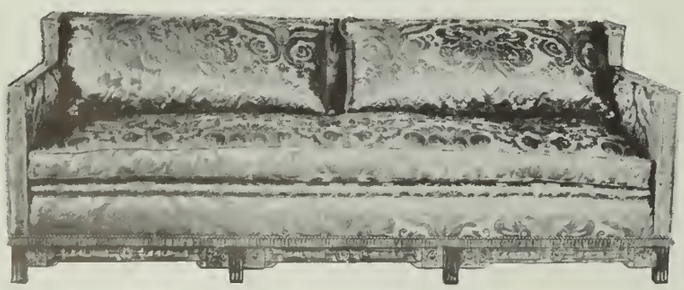
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Candle-Sconces for Lighting Schemes

(Continued from page 49)



One of a set of four carved and gilded wood Adam sconces of about 1780. Courtesy Vernay

side walls equidistant from the corner and the intention of this arrangement was evident when they were lighted, because the corners of the room produced that elusive sense of dim shadows in place of a seemingly darksome void occurring from a badly lighted angle of a room.

It should likewise be mentioned that these ornamental fixtures are obtainable in keeping with any period, for all the French Louis and the different Georgian English designers included these then important adjuncts to interior decoration among their works. From the point of view of being unusual those of carved wood in the manner of Thomas Chippendale are especially interesting. If often of intricate design, his sconces are quite remarkable pieces of craftsmanship as they introduce many of the motifs borrowed from the French as well as those he copied from the Chinese.

One pair of the period, in the Boston Museum of Fine Arts, have the interlaced ribband effect more common with the backs of elaborate chairs. Others show more of the Rococo influence in the various carved scrolls and foliation in scroll forms quite frequently with a large exotic bird, which was the European interpretation of the Oriental thunderbird. The same Oriental influence can be seen in the sconces where the scrolls are surmounted by the head of a Chinaman wearing the curious hat rather like the roof of a pagoda, while often small pagodas and other architectural subjects as well as tiny figures are embodied in the carved ornamentation.

Later English examples, reflecting the Neo-Classic styles of Robert Adam are equally beautiful though entirely different from those of the Chippendale styles. Whether of carved wood or of gilded metal, the sconces of the Adam vogue, which includes interiors in the manner of Hepplewhite and Sheraton, display all the skillful adaptation of the various Classic motifs, possibly to a greater extent than any ornaments of the period. Painted medallions will form the center of the bracket which will be framed by garlands and surmounted by a small vase. Swags, pendant husks and splendid moldings will be combined with finely formed leaves, the latter arranged as supports for the medallions and as a terminal ornament below the candle-brackets.

Always have these lighting fixtures been associated with mirrors. Primarily the intention of this was to obtain the reflection and the manner in which the mirrors are made an integral part of the sconces is worth noting. It may be only a small oval glass etched or painted with a classic figure; or an octagonal shape with the center larger mirror surrounded by eight polygonal sections fitted to give the effect of a deep bevel. With such as the latter, the possibilities for reflection are naturally much increased which was the original intention of the arrangement. It also served to add to the ornamental value of the sconce because the center was invariably etched or painted with some dainty scene, often including an Oriental figure; and the framing of the several sections of glass is always of finely designed moldings.

Another use of the mirror and one that is as charming as any is found with those of the Chippendale period. The sconce is similar to many of the contemporary wall mirrors, in miniature. Elaborate Rococo scrolls form what might be called the pediment which is generally surmounted by a pagoda-like ornament, the scrolls continuing down with floral buds and



A modern design for sconces in pewter. Courtesy Reed and Barton

leaves as the sides of the frame and finishing below with more scrolls, flowers and stalactites. Sometimes, one or more miniature figures are placed on a tiny gallery at the bottom of the mirror or are painted on the surface of the glass.

This method of lighting was brought to its eventual perfection by the French designers whose patterns doubtless inspired those produced in England during the Georgian era. In fact a number of the sconces found in the larger English homes are of French origin and it is not improbable that some which are labeled and thought to be the work of Englishmen were really made on the other side of the English Channel. But it matters little to us at the present time where they were made; the main object is that they are obtainable for our modern rooms.

This reference to the French sconces recalls that quite a number made in that country are being brought to America from Russia. More than one fine set of six and even more Russian sconces is now decorating the walls of an American home.

Autumn Holidays of Delight

(Continued from page 69)



Ice boating in Toronto Bay, next winter. Canadians are keen on winter sports that engage the activities of men, women, dogs and horses. Courtesy Canadian National Railway

money; but they are striving valiantly to impart a new quality and distinction to Autumn touring throughout the world. For pleasure travel; recreational tours, unhurried visits to foreign ports, and assured bodily comfort, Autumn travel is one of the best of our social privileges.



Humor in music—an exhibit at the Leipzig Trade Fair, oldest industrial exchange of Europe, in operation 700 years

AUTUMN ATTRACTIONS ABROAD:

The life at European spas is delightful in the Autumn. France, Germany, Spain and Italy generally enjoy ideal climatic conditions during fall months. Switzerland's green hills, dotted with high-grade cattle, present a lovely aspect under a warm sun, but with mountain air of invigorating temperature. On the continent, as well as in the British Isles, the Autumn season is the joy of every traveler—especially so if he is very active in his rambles. This has been a very animated season abroad. Germany has never before had such an impressive musical season and it is still going on. The British season's program is still literally packed with social events, exhibitions, congresses and conventions; championship sports and athletics of international interest. France and Spain offered a group of similar attractions, the latter including its two great expositions—the one at Barcelona, the other at Sevilla, and both to remain open. Europe, therefore, from the Mediterranean to the Baltic, from St. Michel to Russia, offers Autumn travel opportunities never before excelled. Especially delightful Autumn activities prevail at Biarritz; the English Lake country; Scotland's shooting season, opening August 11, and Ireland which is charming in its southern counties.

Not the least of these will be the frequent air cruises organized by

(Continued on page 91)



Waterbuck in the famous Sabie Game Reserve, South Africa. Here the Naturalist may study big game in its sanctuary with a sketch book, camera and telescope. Courtesy Thos. Cook & Son—South African Railways

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Modern Celadon Lamp with Skin Parchment Shade. Hand painted Border to match



A Sumptuous Chippendale Interior

(Continued from page 52)

gods as in his Chinese diversion, as it now appears, has come to be regarded as one of the most brilliant phases of his career—a hall-mark of his versatility and genius. The fashion for Chinese decoration that had its origin in the reign of William and Mary reached the height of its popularity in England when Chippendale adapted it to furniture of his designing.

That he should have seized upon the vogue as a means of diversifying his already numerous furniture styles was quite natural, and the fact that it has never lost its prestige is proof of his incomparable taste and skill. It is, perhaps, when a rather comprehensive collection of Chinese Chippendale is assembled in a beautiful private home, with the intriguing accessories of the period, that it is possible to adequately appraise its matchless charm.

Few private collectors have had the good fortune to bring together so many authentic antiques of this type as Mrs. H. Kierstede Hudson of New York. In her town house as also in her country place at Oyster Bay, L. I., she has had rooms specially designed to house her fine Chippendale examples and her rare Chinese porcelains of the Chi'en Lung Period.

The drawing room in her city home at No. 5 East 79th Street is an adaptation of the salon in a famous Vienese Palace which Henry Corse, New York architect, visited while touring Europe in search of inspiration for the architectural background which he subsequently supplied. Mr. Corse also collaborated with Mrs. Hudson, in the treatment of the interior which is carried out with the utmost fidelity to 18th Century tradition, for the latter has a genius for decoration as well as a discriminating taste as a collector of rare objects of art.

The walls and woodwork of the room are done in the muted yellow of old Chinese rugs. The splendor of rich yellow satin damask, patterned with the rising sun motif of China form the window draperies, hung from delightfully decorative cornices in black and gold and the same lustrous material is used in the upholstery of a graceful Napoleonic divan, a Chippendale sofa and several easy chairs. A black lacquer cornice, picked out in gilt, finishes the walls at the ceiling and a lacquered chair rail defines the top of the wainscoting. Over the teak floor are laid two large antique Chinese rugs in blue and yellow of the prevailing color scheme.

There is an atmosphere of refined elegance and polished beauty about Chinese Chippendale, as of having been designed for the homes of the aristocracy and this, in the more illustrious pieces, was undoubtedly the case. For it is known that Chippendale, during his association with Robert Adam, designed furniture for Nostell Priory, Harewood and Rainham Halls, the latter the seat of the Marquis of Townsend. The magnificent lacquered and gilt bedstead from Badminton, in Gloucestershire, the ancestral estate of the Duke of Beaufort, done in the Chinese manner is attributed to him.

The enchanting mirrors in French rococo and Chinese ornament, now so eagerly sought by collectors, held an important place in Chippendale's furniture repertoire. Usually of pine, gilded, they reflect in an entertaining way, the grace and distinction of this illustrious period. The frames afforded him a rare opportunity for indulging in his penchant for intricate and delicate carving in which there was a rather limited field in formal English furniture.

This inviting phase of his work is charmingly illustrated in the superb chimney piece which is easily the dominant note in the architectural treatment. Its interest is accentuated by the very splendid fireplace, faced with black and gold marble. There is a richly carved lintel and mantel and at the base the ends display splayed scrolls in black and gilt, that tend to give balance and dignity to the composition.

The mirror, covering the chimney breast and reaching to the cornice, is designed in the open flowing lines known as the Chippendale style. The rococo ornamentation of the Louis XV school, then at the height of its vogue, which was employed by Chippendale with the utmost refinement and taste, appears in the foliated scroll effects with the airy tracery of leaves, vines and flowers, typical of the style.

The finial of the arch makes use of the familiar pagoda, and the cranes, so popular as motifs in this form of decoration. The double elongated scrolls form the main outlines of the frame, supporting little pagodas and pedestals that hold rare bits of Chinese porcelain. A scroll design across the base is not pierced but on either end delicate foliated scrolls bend gracefully towards the center.

Furniture and wall decorations of glowing lacquer are contrasted against the soft yellow walls to produce an effect of Oriental splendor. Of these various contributions, none is more effective than the several superb lacquer panels, framed in gold in the flowing manner of Chippendale's mirrors, with tiny brackets wrought into the design, carrying vases of gay Oriental porcelain.

Two of these panels on one wall offset the colorful quality of a richly embroidered temple-hanging of the Ming era. Beneath it stands an early English cabinet of lacquer, built with two tiers of shelves, closed with octagonal leaded glass doors and having a semi-circular recessed portion between with solid doors of brilliantly illuminated lacquer. The top, enclosed in a fret-work gallery, holds two stately sacrificial urns in pewter, of the Ming Period, and an enchanting lacquered tea caddy.

Chippendale's use of the octagon has been skilfully employed by the architect in the treatment of the entrance hall, which partakes of this symbolism. Lacquered cabinets are recessed in the diagonal wall spaces with the finely proportioned double doors of the entrance between. The latter, penciled in gold, and capped by a single lacquered cornice of peculiar grace and beauty, link the treatment of the side walls together in remarkably decorative design. The mirrored shelves, set at an angle, reflect the grace of line and color of the art objects that include even more radiant examples of Mrs. Hudson's Chinese porcelains, representing the second quarter of the Chi'en Lung Period.

A host of lesser furnishings, scattered about the room, add immeasurably to its completeness and distinc-

(Continued on page 108)

Autumn Holidays of Delight

(Continued from page 89)



Water bearers of Uganda, Africa. These women do all the work—their lords supplying the game. Courtesy Cunard-Anchor Lines, and American Express

travel agencies from New York, London and Paris to many parts of Europe, Western Asia and North Africa. Americans will be amazed at the extent of the constant daily airplane service centering in London, Paris and Berlin and radiating in all directions.

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From the veranda of the "Chalets," Estes Park, Colorado, an alluring spring, summer and autumn region. High altitude, a dry climate, abundant sunshine and glorious mountain trails

THRILLS ON CANADIAN TOURS:

Fishing in Eastern Canada is the sport of hardy men and thoroughbred women. When in spring the trout and salmon rise in cool Canadian waters there is something new and wine-like in the breast of every sportsman. And every year's experience with a rod and reel is unlike every preceding year — no matter how constantly you pursue your favorite sport. It is a spiritual rebirth and a physical rejuvenation to whip the whitewater streams of friendly Canada, from the eastern tip of Newfoundland to the yawning mouth of the Skeena River on the north Pacific Coast. New Brunswick is not far from our eastern states and it is alive with fish and fellow-fishermen every spring and summer. Automobile tours through Quebec and Ontario during August, September and early October are a parade of enchantments in a country famed for its hospitality to the well-behaved autoist. "Drive carefully and see our scenery—bull it and see our magistrate." That is about the proper way of it in the land of the French-Canuck *habitant* and "Madam' la Beavarr":

"We mak' comoosie een dat stream
An' den long wintarr mon' we dream;
De green spruce barrk ees sweet like grouse
We put heem een dat leetle house
An' no car' den come snow, come freeze,
We do jes' like we much dam please, Madam' la Beavarr."

Gordon Johnson, who wrote ardently of the Canadian woods, knew much of the beaver and its other wild life.

A COURSE OF HOME TRAVELS:

Having done so well in our eulogium of Canada, let us say a word in

(Continued on page 94)

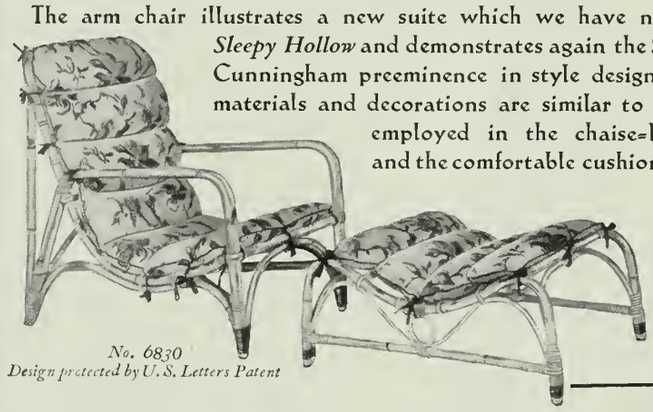


No. 6824
Design protected by U. S. Letters Patent

This Wheel Chaise-Lawn for Luxurious Comfort

THIS appealing design presents a new and very distinctive type of Solarium furniture which can be rolled easily to the lawn. It is all-rattan construction, natural finish, decorated with bands of French enameled cane in contrasting colors. The upholstery is an imported fabric chemically treated to resist water. Light of weight, but sturdily built—the curves are so designed that it is absolutely impossible for one not to relax in perfect comfort.

The arm chair illustrates a new suite which we have named *Sleepy Hollow* and demonstrates again the Sons-Cunningham preeminence in style design. The materials and decorations are similar to those employed in the chaise-lawn, and the comfortable cushions are likewise channelled. Such a suite will give your Sun Room an irresistible smartness and charm.



No. 6830
Design protected by U. S. Letters Patent

Sons-Cunningham furniture is built for those who seek originality of design, the finest quality of materials and workmanship, and unusual upholstery combinations. It may be seen in the most representative display of designs and color combinations in the Sons-Cunningham Showrooms, where you are cordially invited to call. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK

at 46th Street



WHEN your decorator or architect tells you that Salubra is "the modern method of wall decoration," he refers not only to Salubra's beauty but to its practical virtues.

Salubra is applied like ordinary wall paper but there the likeness stops! For Salubra is fadeless, waterproof, washable. It is literally "paint-by-the-roll"—fine oil paints applied by a scientific process on high grade waterproof parchment paper.

Indeed, you will delight in the lovely original patterns, as well as the amazing variety of soft delicate tones. How gratifying to know, too, that Salubra is ABSOLUTELY FADELESS and can always be rid of dirt, smudge or stain by a soap and water scrubbing.

If you are thinking of redecorating, the name "Salubra" is one to remember. Leading decorators can tell you about Salubra. Or write

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Salubra
REG. U.S. PAT. OFF.
WON'T FADE WILL WASH

Pattern No. 30815, illustrated, is but one of the hundreds of beautiful patterns designed to harmonize with the various types of interiors—Period or Modern.

Photograph by Courtesy of Modernage Furniture Co., New York.

A Bed to Fit Every Bedroom

(Continued from page 66)

heavy bases supporting the end posts.

In the mansions of the nobility a "mourning bed" was also in readiness with hangings to match and Sir Ralph Verney was always lending his "blake bedde" when one of his friends died, for the widow to receive condolences in fitting state. Thousands of pounds were often spent in decorating a chamber and bedstead on the birth of an heir and receptions and card parties were held in the beautifully appointed room, but few of these are in existence. After the Restoration bedsteads increased in height until they reached the ceiling of the loftiest room often twenty feet. With the advent of the Chippendale style, the silk covered bedposts were replaced by delicately carved or fluted shafts of mahogany, with carved posts and short cabriole legs terminating in lions' feet.

With the Brothers Adam the "beautiful spirit of antiquity" was infused into furniture, mahogany carved and gilded and satinwood painted with medallions by famous artists were the favorite woods. Illustrated are twin beds showing Adam influence, in which satinwood, kingwood, tulipwood, mahogany and ebony are artistically combined and further enriched with medallions beautifully painted in the manner of Angelica Kauffmann. Under Hepplewhite and Sheraton, the slender posts were carved with wheat ears and the cornices inlaid with shells of coloured woods or painted with garlands of flowers and ribbons.

In the style known as English Empire, bedsteads of mahogany or painted wood were scrolled over at each end and usually decorated with ormolu in classic design. Day beds which came into vogue late in the sixteenth century, when state beds were banished from the living room, are even more popular in the twentieth, as are the graceful chaises longues. In many modern bedsteads the best features of several styles are often combined with consummate taste and discretion, in woods untouched by dye or stain, the rich tones of mahogany, walnut and chestnut, the golden brown of satinwood, the soft honey colour of pine and maple and the silvery grey of Hungarian ash, depending for their beauty upon nature's lovely grain and colouring.

Instability and insecurity were the dominant characteristics of the lives of the French and English people in the Middle Ages, the only comparative safety was behind thick walls and one had always to be ready for instant flight. Even the most powerful lords, masters of many castles had but one set of furniture, which went with them at every move, everything had to be transportable and every piece of furniture except a coffer had to be small enough to go into one, or be taken to pieces to pack in one. The only furniture left behind were the bedsteads of rough planks barely planed, tables that were boards set on trestles when needed and rude wooden benches that offered no temptation to plunderers.

Until the close of the fifteenth century, bedsteads in France were either rude frames of carpentry, entirely hidden by coverings of various fabrics and curtained, or they were enclosed, the "lits clos" or recessed cupboards with tiers of shelves for parents and children, covered by doors in the day time and reached at night by steps or a ladder. Although found in Brittany and Holland, they were probably of Norse origin and the modern "in a door" bed is unquestionably an evolution of the ancient "lits clos". Bedsteads of the Louis Quatorze period are very rare, for their monumental size and immovability caused their destruction when sleeping rooms of moderate dimensions became fashionable.

These tremendous four-posters were unbelieveably luxurious, often costing more than all the rest of the furniture. Their hangings were made with wide vertical stripes, in which plain velvet, brocaded velvet and damask in three colours alternated, or they were made of embroidered materials richly interwoven with gold, or of needle point tapestry "divided into pictures by a line of silver embroidery". Among the four hundred beds belonging to Louis Fourteenth was one of which the curtains took twelve years to embroider. This king gave audiences "au lit" and presided at his parliaments in a "lit suprême" or state couch, on which princes were permitted to sit, while state officials stood near and commoners knelt. Other bedsteads of this period were the "lit de parade", a state bed on a platform surrounded by a balustrade and the "lit d'alcove" set in a recess, in which semi-privacy was afforded by a balustrade or columns.

The number of curtains on each bed varied from three to eight, for every protection was used against cold. The bed-posts sheathed in some gorgeous fabric, often cloth-of-gold or silver, were surmounted by splendid "bouquets de plumes" composed of a hundred ostrich feathers around heron aigrettes, in white or in colours matching the bed. The plumes were sometimes replaced by vases holding bouquets of silver flowers, or by small, branching crystal candelabra. Bedsteads of such splendor were not in daily use, but ornamented the state chamber, or reception room in which all the luxury of the house was concentrated. Even the beds of the bourgeois were hung with striped crimson velvet and silver moire, black velvet alternating with flame coloured silk damask, or with curtains of gold and silver embroidery lined with cloth of silver. Valances were of yellow taffeta and counterpanes of Indian damasks, or of Chinese satin embroidered with gold. Bedsteads of the humbler classes were hung with woolen serges in red, green, or ashes-of-roses, with silk woven with wool or cotton, imitation damasks, Bruges satin, or other "stuffs."

During the reign of Louis Fifteenth, the ancient four-post bedstead with its luxurious fittings gradually disappeared and the styles most in vogue were the "Duchesse" bed, or the chaise longue, with back curved like a gondola and a mattress, the lit d'ange, or Angel bed, with canopy at the head and counterpane extending over the foot and the Polish bed. In this period, sofas and chaises longues, inventions of the previous reign were perfected and multiplied, but with the emergence of Herculaneum and Pompeii, from their winding sheet of ashes, all the decorative art of the Romans came to light and even the admirable style of Louis Quinze was unable to resist the universal enthusiasm for their beds and other furniture. Classic antiquity triumphed

(Continued on page 106)



A FEELING OF UNITY

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To those who seek through the establishment of beautiful homes to perpetuate the tradition of gracious living, nothing so satisfactorily combines utility with enduring beauty as metal wrought through the conception of the artist and the craftsmanship of the artisan into patterns of strength and charm.

Such ironwork has for more than twenty-six years been produced at the studios of Edmund Schulte-Beckum, metal sculptor and repousseur. Such ironwork has gone into the lovelier homes, whether they be in New York or Palm Beach, Shanghai or Rio. Stair-rails gracefully ascending, doors that proclaim a welcome nonetheless warm because of their gentle dignity, quaint old lanterns that shed the friendlier glow. Unique sconces and latches and hinges—everything, indeed, from door-knob to weathervane that the home, large or small, requires. Also, individual designs executed promptly, and estimates cheerfully made on request.

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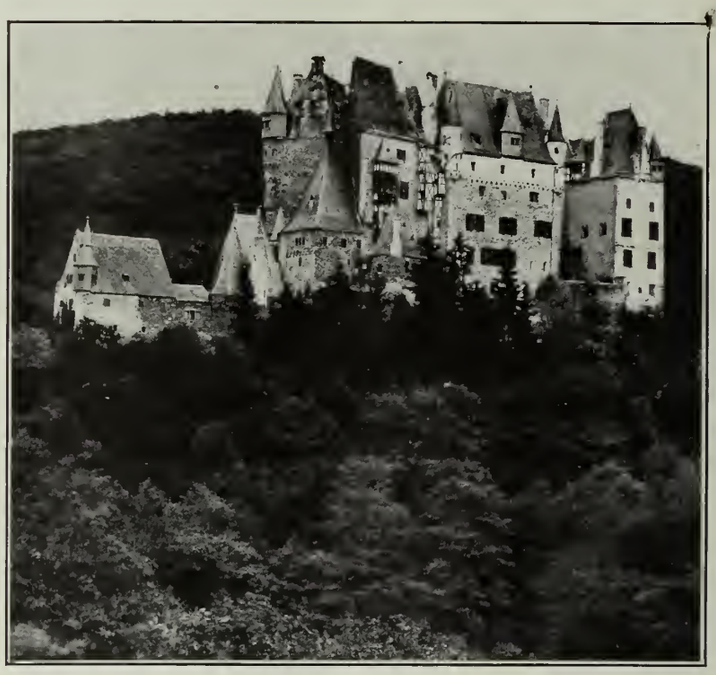
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TELEPHONE: BRONXVILLE 3520-5110

Autumn Holidays of Delight

(Continued from page 91)



The castle of Mosel in autumn splendor, on Eltz Mountain, Germany. Old world castles may soon stand vacant of Europe's fast vanishing monarchies. Courtesy North German Lloyd

favor of our own paradise in the southwest and the northwest, from the grey-green mesas and buff adobe huts in Arizona, New Mexico and southern Colorado to the rugged hills of southeastern Alaska, climatically tempered by the warm winds of the lower North Pacific Ocean.

There is no region on any continent which excels the beauty, interest and charm of the sunlands of our cactus country on the one hand and some of our National Parks, Lake Tahoe, Crater Lake, California and Mt. Shasta territories on the other. Right here in our midst there are travel opportunities of the first rank in healthfulness, in rest, in social and recreational as well as serious exploratory interest for Americans of every degree of physical power and energy.

LAND OF HISTORY, ROMANCE AND RUGGED LANDSCAPES:

One of the most refreshing spring and autumn vacation rambles one may enjoy after a winter's arduous business and social activity is within easy reach of the east, south and west by trains of the most luxurious character in the world. Texas, New Mexico and Arizona are delightful regions to visit until the end of April and after October, especially if you are interested in their historic monuments, ruins, Indian life, adobe villages, large cities, and the art colonies which in the last twenty years have made some of their communities famous.

Texas is a state of prodigious progress industrially, agriculturally and socially. New Mexico, along the Rio Grande, is picturesque. Santa Fé, El Paso, the cities on the Southern Pacific and Rock Island Systems; then west into Arizona over the Apache Trail, past the Casa Grande National Monument, the great Roosevelt Dam and Reservoir, and up to the Grand Canyon National Park, with its astonishing aspect every day in the year. You are then in a veritable garden of nearby National Parks and may visit Zion National Park, Bryce Canyon, Rainbow Park and Mesa Verde National Park on your way north and east, and end this comfortable, yet amazing journey in the Rocky Mountain National Park near Denver.

For a really illuminating view of a small part of the natural glories of our own country, we know that this tour will justify any number of days and dollars you may spend upon it. Instead of going all the way by train, you may ship from New York and Boston to New Orleans; then by train west over the sunset route as far as you like. And the sights you'll see in balmy weather, with cool nights to sleep and good food to eat, will splash your memory with the gold of a new experience akin to adventure.

Speaking of railroad food, recalls something this generation has, perhaps, never known. It was in May 1877—fifty years ago—that our people were startled by seeing the first three dining cars in the country. They were in the service of the Rock Island Railroad. During their first year, 32,850 meals were served. Now, with forty-six diners, the same road is serving over 900,000 meals a year. In 1877 travelers on this road ate 1630 pounds of beef; now they eat 124,000 pounds. The ham derby has even a more impressive record. While 790 pounds were served in 1877, passengers now get away with 77,360 pounds a year. Finally, if you could now see those dingy old diners of 1877, you would rub your eyes and wonder the more at the amazing luxury and refinement of the *de luxe* diners of today.

There is a patriotic element in home travels, that, by its example, teaches our youth to see their own country before they attempt to represent its spirit and its ideals abroad. Nothing qualifies an American for foreign travel so much as his frequent travels at home. There are natural objects and areas of great wonder along the Rock Island Rail-

(Continued on page 102)



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We will be glad to cooperate with decorators who wish to install private bars, panelled rooms or fine cabinet work designed and executed to order. Correspondence invited.

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This Lamp of Wedgwood Jasper Ware with classic decorations is forever beautiful. The design has been cast from the original molds over 100 years old, mounted on a marble base and completed with an appropriate stretched taffeta shade . . . a Lamp admirably suited to Georgian, Adam or late Federal rooms.

LAMPS

which express the beauty of the classic tradition, or are adapted to harmonize with varied types of decoration.

SHADES

which lend distinction to an entire room—designed in excellent taste, made from the finest fabrics and finished with detailed perfection.

SHOWN BY DECORATORS EVERYWHERE

Fascinating Fabrics for the Home

(Continued from page 80)



One of a pair of historic crewel work curtains in brilliant wools on natural linen embroidered in 1703 by Elizabeth Godfrey. Lady-in-waiting to Queen Anne, her initials E. G. appear in the center of several flowers. Courtesy Wm. H. Baumgarten & Co.

courtiers playing at farming, shown with this is a taffeta in a rare shade of blue for window draperies.

Especially beautiful for canopies, bedspreads, curtains and cushions is a Louis XVI. broché in flame, vert, coral, yellow, lilac, absinthe, Dresden blue and cherub rose, which has the effect of fine hand embroidery on heavy crinkled taffeta; the interlacing scrolls of satin stitch in deeper tones, form medallions enclosing sprays of roses and leaves in natural colors. Exactly matching the crinkled taffeta in color is plain taffeta for linings. In sea green, silver, peach or rust is shown a brocaded taffeta of silk and rayon with an unusual faille weave. In a two toned damask of pure silk and mercerized cotton, the tan ground giving the effect of gold is woven with crimson, jade, orange or blue making a beautiful fabric.



Old English print on glazed or unglazed chintz, tropical flowers and bamboo tree in gay colors on tête de nègre and other backgrounds. Courtesy Witcombe, McGeachin & Co.

Embroidered on heavy rayon satin is an Elizabethan design in soft tones of rich colors, though only shown on bois-de-rose, this exquisite fabric may be ordered in many colors to suit decorative schemes. Woven of rayon and mercerized cotton is a lovely damask in robin's egg blue, with a graceful design in rosy mauve showing Chinese influence, making it especially suitable for Chippendale furniture. As rayon is impervious to sun and salt air, even this delicate fabric will not fade. Wonderfully effective for drapery and resembling

(Continued on page 97)



Reproduction of a magnificent 15th Century Genoese velour in rich colors, the Oriental influence appears in the pomegranate and palm leaf effects. Courtesy the Orinoka Mills

1855 · SEVENTY-FIFTH ANNIVERSARY · 1930



The year, the materials, the terms, for modernizing

"ONE MILLION homes will be modernized this year," says Julius H. Barnes, of the United States Chamber of Commerce. Authorities agree that this is the time to modernize. Don't let your home lag. Give it the beauty, comfort, and increased value of modern Crane plumbing and heating. See the materials at Crane Exhibit Rooms, maintained to serve you, your architect, and your contractor. Or write for the book, *Homes of Comfort*. You will find suggestions for better bathrooms, kitchens, laundries, piping. For purchase and installation on monthly payments under the Crane Budget Plan, consult a Crane Qualified Contractor-Dealer. He is a registered or licensed master plumber or heating contractor, whose experience saves you trouble and money.

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This graceful, floral motif expresses charm in every line — the delicate, soft tones are truly restful.

And to think that this and one hundred and fifty other designs and colorings are now available in Sanitas, the original cloth wall covering.

Do a room or two in Sanitas this Fall. You will find correct designs to match your present drapes and furniture. The transformation will not be expensive.

Sanitas is made of strong cloth, finished with a non-fading, water-proof and non-cracking surface. Clean it like woodwork, with a damp cloth.

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WRITE FOR YOUR COPY

Let us send you samples and a copy of this guide to good wall decorations



Ask your dealer to show you the Twenty-fifth Anniversary Sanitas Sample Book containing the complete line of styles for every room in the house

SANITAS
MODERN WALL COVERING

Fascinating Fabrics for the Home

(Continued from page 96)

heavy raw silk in its nubbed effect is the new art shikii rep woven of artificial silk and mercerized cotton in antique gold, soft rose, blue, tan, taupe, egg plant, mulberry and rust.

The popularity of hand-blocked linens and chintzes is due not alone to their colorful designs, but to the fact that these fabrics are so admirably suited to the architectural features of the many houses built in English style throughout the country. Printed on buff or cream linen from the original Thierry-Mieg blocks, half a century old is one of the most charming patterns imaginable, a graceful design of tall, blossoming bamboo, with tropical birds, butterflies and insects in soft shades of green, tan, rose, blue and orchid. On five different backgrounds—blue, tête, mulberry and ochre—is a Jacobean design of pomegranates and Coptic birds, in brilliant plumage of dull gold, and shades of rust perched on branches of blue-green foliage.

An admirable reproduction of a woven fabric is seen in the multi-colored sampler design printed on a natural linen crash. Windmills, ships, quaint figures under tiny trees, flowers and a vine covered trellis are depicted on this upholstery or drapery fabric. To use in combination is "Kensington canvas", a heavy, double faced cotton in plain colors which repeat those in the sampler pattern—orange, blue, sea-foam, gold, rust, green, camel and old red. For Colonial or Early American interiors this is especially desirable. Typically French is the design printed on cretonne with moire backgrounds of mastache, ashes-of-roses, peach or dove grey—a vase of roses, hollyhocks, poppies, lilacs, tulips and anemones in bright natural colors, charming for hangings, bed or slip covers.

Known as "Les Châteaux de la Loire", is a hand-blocked natural linen, on which are beautifully portrayed in blue-green, tan and shades of rust or orange, ten of the famous Châteaux of France—Chenonceau, Amboise, Azay-le-Rideau, Brissac, Chaumont, Loches, Luynes, Chambord, Langesis, and Chinon—built in the Middle Ages in the beautiful province of Touraine in the fertile valley of the Loire. While many of the Châteaux were built to withstand siege before the use of gunpowder, others like Chambord, with its five hundred rooms were primarily designed for entertaining by the nobility. This interesting fabric is especially desirable for hangings, wall covering and paneling in place of scenic paper and is the only print in which these Châteaux have been depicted for drapery.

Hand blocked on demi-glazed chintz, with backgrounds of [illegible] by [illegible] green and [illegible] is always shut [illegible] except when the lever is pressed. Under good pressure it will throw a stream 60 feet distant, and can be instantly changed to the finest mist. A little ratchet is so placed that when a certain stream is attained, it can be set in a notch which will retain it. In addition to being convenient for garden use, this nozzle is useful for washing automobiles.

IF you have a bird bath in your garden—and even the smallest garden has a spot for at least one

brocades in rich colors and fine textures.

Printed in sun and tub fast colors on crêpe mohair is an unusual treatment of a Jacobean design reproduced from an Early American fabric in the American Wing of the Metropolitan Museum. The striking pattern in one color may be obtained in blue, rust, mulberry, violet or green on deep écru or cream mohair. Countless weaves, lustrous finish, beautiful designs, lovely sun and tub fast colors characterize this versatile fabric, which varies in weight from delicate casement curtains of sheer Angora gauze and mohair mist, to the velvety folds of heavy hangings and upholstery fabrics.

The beauty of any room depends so much upon the curtaining of its windows, that the decorative fabrics with which they are draped should be carefully chosen. Sunlight and air are so essential to health, that windows should be veiled rather than covered, tempering not excluding the light. Glass or casement curtains may be of printed silk voile in shadow effect, in shades of grey, cream, ecru, tan, putty, gold, silver or white, the designs matching the over draperies. They may be of plain indestructible silk voile in any one of thirty exquisite colors, decorators often using three together to obtain a desired effect, of khaki-kool, a deeply crinkled silk crêpe, or heavy georgette in lovely pastel tints, of gold or silver gauze or silken tissue.

Rayon voiles in modern designs, moire patterns or wavy satin stripes are lovely and rayon nets embroidered with geometric or floral motifs give the effect of etched glass when stretched over a rod and are pleasing when shirred. Artificial silk casement cloth in gold, beige or cream, woven in jaspé or strié effect is a beautiful fabric, thick enough to use without over drapery. Quite new is svelda, a sheer silky fabric in sea foam, peach, maize, rose, taupe, orchid, champagne, gold and even hunter's green. New also is mohair mist, sheer, fine and wrinkle proof, in gold, tan, peach, putty, silver, cream, maize and jade. The colors in all these glass curtains are sun and tub fast and their beauty of weave, lovely tints, or pale neutral tones seem to impart a new quality to sunshine as the light filters through their shimmering folds.

Replacing the old time roller shade, draw curtains of plain satin antique, plain or changeable taffeta are used and these are most effective over the casement curtains. In color they match the lining of the figured over draperies, or if unlined their predominating tone. Sea foam and tangerine are two of the twenty lovely colors in "Cor[illegible]esse", a heavy silk taffeta [illegible] jaspé effect for drapery, [illegible]rier is a charming [illegible]rinted on radium silk, [illegible]ng grasses, groups [illegible]s, with flights of [illegible]. The colors are trated with photograp[illegible]lden yellow and informal planting[illegible]asses, blue cellent diagrams for the[illegible] orchid relationship of the home garden about it. It goes in[illegible]cano- kinds of practical structural p[illegible]th lems in the garden, such as bui[illegible] ing driveways, the location of sun dials, arches, and garden furniture, provision for drainage, and building walls, walks and pools. It is packed full of practical ideas.



THE charm and freedom of the age is apparent in this restrained moderne grouping against a background of maple and harewood paneling

the

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We are noted for making the finest strictly hand-tailored to measure *all occasion attire* for *men* and *cross saddle* riding and hunting *kit* for *women.*

Among the New Books

(Continued from page 67)



William Rollins, Jr., whose novel, "The Obelisk," is published by Brewer & Warren

called in the jargon of psychoanalysis a "mother fixation". This means no more than as a youth and adult the child remains a child and still loves and clings to the mother as a comforter and protector. All very young children love and cling to their mothers and when they persist in this lack of self-reliance in youth and adult life they show a certain weakness of character. In the old homely phrase such a person was said to be "still tied to his mother's apron strings". Now the psychoanalysts say "he has a mother fixation".

Mr. Rollins has employed Freudian symbols in his story, but he does so unobtrusively and delicately; and the child he is writing about is definitely neurotic—timid, shy, day-dreaming, ineffectual. Lewis, the child, hears his grandmother tell of an obelisk which stands in the center of the forest of Fontainebleau and from which seven or eight roads radiate, leading to Paris, Perpignan, Spain, Rome, Bagdad, and to the ends of the earth. This obelisk becomes a fixation in his mind and it is an object of fear to him. He will never go to the obelisk, though his grandmother has been there; he will stay with his mother. As he grows older this fear, this lack of initiative, cripples him. He plans innumerable means of asserting himself but all of them come to nothing, because he dreads exertion and responsibility. He was in a psychic fog as a child, as a youth, and as an adult. His imagination is too great for his capacities and in the end, the adventurer, all of whose adventures are those of the imagination, settles down in an advertising office.

The latter part of the book is not quite as good as the first, but that is because the hero, as he approaches manhood, is forced to establish some contacts with reality and in depicting his love affairs and marriage, the author is under the necessity of changing the mood and method of his narrative, introducing the conventional realistic method. But the part of the book dealing with Lewis's childhood is great work. Mr. Rollins makes us see and feel the fears and perplexities and the emotional chaos of a sensitive child coming into contact with a terrifying reality.

CENSORSHIP

The war of censorship is on again; but it looks this time as though the champions of free expression in art and letters had won the battle by mass attack. During the convention of the American Booksellers' Association in New York a debate was held on the question of censorship. I had attended one of the conventions in Detroit several years ago, and the temper of the booksellers has vastly changed since then. In Detroit the booksellers applauded every speech designed to create sentiment in favor of drastic censorship legislation. In New York the booksellers hissed John Sumner, head of the New York Society for the Suppression of Vice, and wildly applauded Morris L. Ernst and Mary Ware Dennett who spoke against police control and regulation of literature.

At the New York convention Mr. Sumner apparently sensed the change of temper on the part of the booksellers and made many tactical errors. One of them was to imply that the booksellers themselves were, many of them, ill-fitted for their profession. He said that nowadays anybody could set up shop as a bookseller and that he knew of a laundry-wagon driver and a former butcher who had become booksellers. That didn't set well with his audience. Then he referred not by name but by generalization to the books by ex-soldiers on their war experiences, such books as *All Quiet on the Western Front, Squad, War,* etc., in a way that was disparaging not only to the books themselves but to the authors of them. He said that such books had been shoved down the throats of book-buyers by advertising. The audience knew that the authors of the war books had gone through great suffering and that you cannot sell any book in great quantities merely by advertising: the book must have some inherent merit. Finally, Mr. Sumner spoke of the authors of the war books as pacifists, as if that were the final condemnation. Of course they are pacifists—most of them; all of them, I should say, except those who are still professional soldiers. The logic of Mr. Sumner was insupportable. He apparently wants wars and still does not wish books telling what war is like.

Mrs. Dennett and Mr. Ernst have recently published books against the censorship. Mr. Ernst defended Mrs. Dennett when the Post Office department prosecuted her for sending her pamphlet "The Sex Side of Life" through the mails. The pamphlet had been distributed for years by the Y. M. C. A., and by social workers. It was a pamphlet she originally wrote for the instruction of her own sons. She was first convicted and fined $300. A fund was quickly raised by sympathizers and the case was appealed to the Circuit Court of Appeals where Mrs. Dennett was freed without the impanelling of a jury.

Mrs. Dennett's new book is *Who's Obscene?* (Vanguard Press). It is the story of her fight against a stupid censorship and a statement of her position that secrecy, suppression and censorship make for prurient curiosity and a warped and unhealthy sex life. Mr. Ernst's book, written in collaboration with Pare Lorentz, is called *Censored: The Private Life*

(Continued on page 103)



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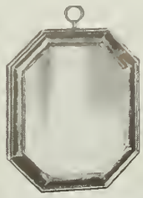
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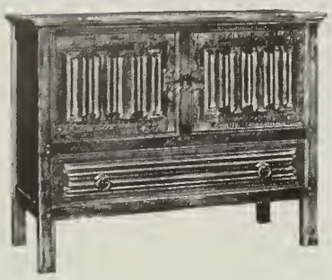
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A Tudor linen chest



The bed has a solid head panel and low foot posts



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Autumn Holidays of Delight

(Continued from page 94)

way; the Sante Fé; the Southern Pacific; Union Pacific; Great Northern; Northern Pacific; Chicago Milwaukee, St. Paul and Pacific; the Canadian Pacific, Canadian National and the roads that are tributary to these great systems. In this connection we must include the Southern railways which tap that wonderfully salubrious region in which the Allegheny, the Blue Ridge and Smoky Mountains pierce the sky; and that nearby group of roads which take us in a few hours to the White, the Green, the Adirondack and Catskill Mountains. These are all spring, summer and autumn outlets for the energy that is characteristic of American natures.

AUTUMN GREAT LAKES TOURS:

A Great Lakes tour in July, August, and September, on the commodious ships of the several navigation companies which sail from Buffalo to Duluth and return, stopping at the larger islands and cities enroute, is one of the most stimulating inland voyages on this continent. If you have that fashionable ailment called hayfever, by all means sneeze it out of your nasal plumbing into the cold air of Lake Superior, if you have not already ousted it on Lake Michigan. These lakes vie with each other as hayfever eradicators. However, on our recent trip from Buffalo to the Soo, we did not observe a single sneeze aboard, albeit we sighted near an acre of bridge tables, a numerous, animated band of charming reconditioned grass widows.

AUTUMN IN THE MOUNTAINS:

We should all travel to and explore the mountains as an inspiration to body, mind and heart. There is exhilaration in their wild and simple healing; a rugged thrill in their blazing colors. And they cast their generous benediction on the humblest suppliant no less than on the gods. There are mountains all around us. They have tucked into their lofty sides some of the most charming inns in the world. For those who depend upon such, they provide every conceivable domestic convenience. For the hardier sportsmen and women who climb with pick and pack, these trails are intensely enchanting in the coolness of Autumn. To those who have been confined to the city, the mountain trail is the rational path to physical and mental health. Also it is the happiest way to new hope and new faith.

The White and the Green Mountains in New Hampshire and Vermont; the Adirondacks and the Catskills in New York; the Berkshires in Massachusetts; the Alleghenies, Blue Ridge and Smokies in the south; the Poconos in Pennsylvania; the Ozarks in the Middle West, the Rockies of the Southwest, the Lower Pacific Coast ranges and the Laurentians in Quebec, are all exhilarating Autumn adventures. When the plain and the valley pall; when the sea withholds its healing tang; when you are sure the devil is in the temple and Pierot in the pulpit—climb to a lofty mountain peak, spend the night close to its hoary head; see the sun's first faint morning kiss dispel its frown, and bathe your soul in its cold, sweet air. You will then see clearly the little, pesky things of the living day below, and your forces to dispel them will be great—for there is no magic like that of a lofty mountain; no medicine man like a mountain peak gold-burnished by the sun.

One of next winter's most thrilling travel adventures at very reasonable cost is the Cunard-Anchor Line and American Express Great African cruise of the SS. Transylvania, leaving New York on January 17 and returning April 24th, 1931. This is, in fact, three distinct cruises in one, and ought to be as smooth going and coming as the famous three-in-one oil. It sails first to Trinidad, then along the coast of South America to Rio de Janiero, Santos, Montevideo, Buenos Aires; then due east across the Atlantic to Capetown, from whence it explores the east coast of South, Central and North Africa all the way to Cairo, with many optional inland excursions. From Cairo and Alexandria it sails through the Mediterranean when its shores are most beautiful, touches Naples, Monaco, Gibraltar and continues north to Southampton, and back to New York—all with an alluring assortment of side trips. Fares from $1450 up, for a voyage of 22,437 miles on a ship that has always been well-conditioned, as clean as Christmas damask and as sturdy as British shipcraft ever made.

ALASKA—A NEW AMERICAN VACATION LAND

Alaska this year holds a greater vacation appeal than ever before. Last year the first organized party of government employes made the Alaskan tour. This year the Northern Pacific, in cooperation with the Alaska Railroad provided for the second vacation trip. The Alaska Railroad is owned and operated by the United States government. Seward, located on Resurrection Bay, is the ocean terminus of the Alaska Railroad. The rail trip covers 470 miles of scenic beauty to the interior of Alaska. O. F. Ohlson, general manager of the Alaska Railroad, assures us that the Alaskan

(Continued on page 110)

French Renaissance Coffres

(Continued from page 72)

in such detail that portraiture became a subject for wood carving. On French chests, the reliefs, while boldly sculptured, are not as high as the Italian. In the Italian cassoni the emphasis is always on the horizontal line made dominant by heavy mouldings, while the attention in French coffres seems more upon the vertical due to Gothic influence and is emphasized by pilasters, columns, and terms.

Also while in Italy various types of closets were popular, in France it is the carved oak or walnut coffre that dominates all other decorative processes of coffre adornment, for woodcarving was one of the glories of the French Renaissance, and French coffres constructed with Gothic tradition take their place along with carved choir stalls and the more elaborate armoires, as unforgettable triumphs of Gallic craftsmanship. The names of many famous artists are connected with these elegant coffres—Sambin, Pierre Lescot and Jacques Androuet du Cerceau of Ile de France.

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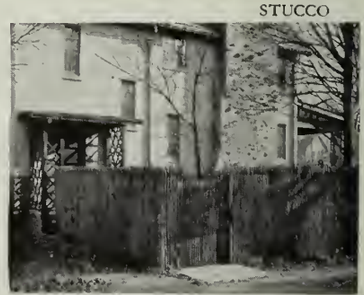
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Among the New Books

(Continued from page 100)

of the Movies (Cape-Smith) and is an amusing exposé of the absurdities of movie censorship as it varies in different states. The book is illustrated with cut-outs from censored films. Horace M. Kallen and H. I. Brock have also brought out books against the censorship. Dr. Kallen's book is *Indecency and the Seven Arts* (Liveright) and contains a commonsense discussion of the immorality of an attempt to censor morals. His book also contains, among many meaty essays, a devastating exposition of the motives and point of view of the so-called New Humanists. Mr. Block's book *Meddlers* (Knopf) tells us the economic and spiritual cost to us of beaurocratic interference with private morals. By stirring up the mob with flaming speeches about the white slave traffic, the evils of drink, and the need of censorship, hypocritical politicians can get themselves elected to offices where bribery and patronage are the real usufructs of their positions of trust and honor. Private organizations like the New York Society for the Suppression of Vice are subsidized by donations from the rich, and provide jobs for snoopers who are specialists in smut and who are ready to use any sort of chicanery to bring about the indictment of an honest bookseller for selling a book that they might pounce upon as obscene.

PORTRAIT OF THE ARTIST AS AN AMERICAN

I can see no more than a half-truth in the contention of Van Wyck Brooks and Lewis Mumford that life in America is especially inimical to the arts and that the artist here has an especially hard time of it. The great artist is always a strong individualist and, as such, is above and beyond time, and so, in the slang phrase, "doesn't speak the same language" as most of those he finds about him. As a human being this makes him uncomfortable; but it probably helps him in his art by driving him into concentration upon the one thing that gives him the greatest satisfaction—his art.

Matthew Josephson has joined Brooks and Mumford in the wail that America has not nurtured the artist and has, at best, merely tolerated him. In *Portrait of the Artist as an American* (Harcourt, Brace) he has given us good biographical sketches of Henry Melville, Henry James, Mark Twain, Emily Dickinson, Ambrose Bierce, Lafcadio Hearn, William Dean Howells and Stephen Crane; and has pursued his thesis that in America the artists live in exile in another country, compromise with the commercial demand, or live and die in heartbreak, loneliness and seclusion. James is of the type of artist that lives in exile; Howells and Twain of the type that compromises; and Melville and Miss Dickinson of the type that dies in heartbreak, loneliness and seclusion.

So Mr. Josephson. But it is in the character and temperament of the artists that these tragedies, if they can be accounted tragedies, resided. The circumstances of their life and of their environment, acting upon their minds and imaginations, produced their art. If they had been brought up in different circumstances and in a different environment, their art would have been different. Indeed, in some circumstances they might not have produced any art at all.

What I believe is the worst feature about the life of the artist in America is that the artist himself, very often, wants the wrong things. He is affected by the national taste for luxuries and economics waste. Not the great artist like Ryder or Dreiser, who pursues his vision of life dauntlessly and without any regard as to whether he has all the conveniences and comforts of a member of a suburban golf club, but the near-artist, the man with some talent but not enough. There is nothing supremely tragic about Melville's earning his living as a clerk in a customs house. Nearly every French writer of any consequence at present and during the whole 19th Century has held a government post, usually a minor one, or a professorship or has engaged in trade; because it is much more difficult to earn a living by writing in France than it is in this country. If a writer or painter in this country wishes to ride in expensive automobiles and live in sumptuous apartments, he must either engage in a lucrative business or write or paint such commodities as will bring him the income he desires.

"THE AUTOCRACY OF MR. PARHAM"

H. G. Wells has the greatest journalistic mind of any one writing in the present century. What I mean by a journalistic mind is a mind attuned to what is in the air, what is going on in the world, what people are thinking about. A great journalistic mind senses these things quickly, anticipates the time when the general populace becomes articulate about ideas, movements, tendencies that are in the air, and writes about these matters, makes capital out of them.

Wells, as a novelist, as a historian, as a pamphleteer, is supreme in this field. Had he chosen to become an editor, he would undoubtedly have been the greatest, most powerful newspaper editor of his time. He knows what people are interested in and he knows this at the very moment when that interest is just reaching its peak. And, prescient in this way, he always produces a book just at the right time. Going back to his earliest work—his fantastic tales of science and wonder, he wrote books that were just what the great reading public had become interested in—the possibilities of new inventions, new medical discoveries, new vistas in the world of adventure. *Mr. Britling Sees It Through* came just at the time when, in England and in America, fathers and mothers were grimly resolved to carry on in spite of the frightful carnage in which their sons were involved. *God, the Invisible King* came at the time when the post-war despair left the world rather empty and futile and turned many minds toward the consolations of mystic faith. So you see that all of Wells's books—most particularly *The Outline of History*—were produced at the psychological moment when the public would be most receptive toward these books.

Wells's newest novel, *The Autocracy of Mr. Parham* (Doubleday,

(Continued on page 105)

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Building and Equipping Your Home

(Continued from page 78)

of the kitchen cabinet and the sink.

In merely raising the standards of cabinet construction, modern mechanical refrigeration has done much for the home, for the public has been made more conscious of what good refrigeration is and demands a better type of ice-box today than it used to.

Now once a good cabinet is built, the next problem of refrigeration is to get the heat out of it. Most people think of it in the reverse sense. They imagine, for example, that when a cake of ice is put into the box, it gives out cold. This of course is only a trick of words. What actually happens is that the heat in the food, and the heat that leaks through the walls of the cabinet and cracks of the door is used up to melt the ice. The water which drips off the ice contains this heat. It runs on out of the ice-box through the drain pipe, and so the heat that once was inside is carried out. If this goes on fast enough, the inside temperature of the box can be kept lower than the outside. The warm air inside rises to the top; the cold air around the ice drops, due to its greater weight. Then it picks up some more heat and rises to the top only to pass around and over the ice again. Each time it gives up some of its heat and melts the ice and the water runs down and out of the box with the heat. Free circulation of air through the shelves and an exposed block of ice were essential to successful refrigeration. Yet in the days before mechanical refrigeration, few housewives knew enough about refrigeration to keep the food on the shelves apart far enough to permit good circulation of air and very often covered, as I mentioned before, the ice-cakes with newspapers or special paper purchased at the five and ten cent store.

Now mechanical refrigeration has brought about a better understanding of these principles, and more and more are realizing that good refrigeration requires a clear unobstructed circulation of air through the box and around the cooling unit, in order to exhaust the heat from the food. After all, the electric energy used to kick the heat out of the box seems to be a more tangible thing than that energy stored up in the ice-cake.

Just as ice absorbs heat, when it changes from a solid to a liquid, so does a liquid absorb heat when it changes to a gas. The steam that issues from the mouth of the tea-kettle required the heat of the stove to produce it from the water. The temperature had to be raised to the boiling point, or the point when the water began to change to water gas. Now there are other substances that boil at much lower temperatures. For example, liquid sulphur dioxide will boil away to a gas at a temperature of 14°F and methylchloride will boil at 11°F. Like water, they require heat to change from liquid to gas. Placed inside of a closed container within the refrigerator they will absorb the available heat and begin boiling. If the gas is then led with a pipe out of the box, the heat has been removed with it, just as steam carries the heat from the steam boiler in the basement to all parts of the house.

If you listen closely to the cooling unit in the electric refrigerator, you will hear the boiling going on, making a bubbling sound like the tea-kettle on the stove. Now if we could secure either of these liquids as cheaply and easily as we do water, all we would need would be to run a pipe into the inside of the box and turn on a stream of liquid that was just big enough to supply the cooling unit with sufficient to balance the amount that boiled away. But they are not that cheap, so that the machinery of the refrigerator is designed to use the gas over again and change it back to liquid. A little pump run by an electric motor compresses the gas as it comes out and squeezes the heat from it which it carried out from the box. This heat must be eliminated. Therefore on all electric refrigerators will be seen coils of pipe through which the compressed gas circulates and through which the excess heat escapes as it does from the radiator on the front of an automobile. Just as steam, when it gives up its heat in the radiator, condenses to water and runs back to the boiler, so these gases when they run through the cooling coils condense to a liquid and are then ready to be sent back into the refrigerator again to boil away and bring out more heat.

The refrigerators which do not operate with electricity, but use the power of a gas or oil flame and a cooling stream of water, work on a slightly different principle. Another well known method of abstracting heat is employed. It is by evaporation. A little gasoline poured on the hands held in the wind illustrates this. Evaporation of perspiration on a warm dry day will help keep our body cool. The changing of a liquid to a gas by evaporation requires heat. In the refrigerators under discussion, ammonia liquid is dropped down through perforated shelves inside of a container and hydrogen gas, corresponding to air passes through the drops and the ammonia rapidly evaporates in the same way that water falling over a water-fall evaporates into the air. Cooling of surrounding objects results. This unit, known as the evaporator, is placed inside of the refrigerator to abstract the heat. The ammonia gas and hydrogen now pass through the pipes outside of the box and carry away the heat. If a continual supply of liquid ammonia and hydrogen gas could be led into the evaporator, no further mechanism would be needed, but they are too expensive so that they have to be captured and used again. That is why, as in the electric refrigerator, additional machinery is needed and the energy of a flame of gas.

When the ammonia gas and hydrogen come outside of the refrigerator, they are led by pipes into a washing chamber. As the gases rise up through the bottom of this chamber they are made to pass through drops of falling water. The water washes the ammonia gas out of the hydrogen which continues on upward and back into the refrigerator to evaporate more liquid ammonia.

The water now with the ammonia dissolved in it drops down to the bottom and runs into a chamber over a gas flame. Here it is heated and made to rise up to a higher level through a tube, just as water is forced up through the central tube of a coffee percolator. When the liquid reaches the high reservoir it

(Continued on page 105)

Among the New Books

(Continued from page 103)

Doran) is again a novel of the moment. Insidiously, almost openly, two major political ideas are at war in this country. These two political ideas in their extreme form may be indicated by the words "Fascism" and "Communism", but on either side there are innumerable degrees of adherents, many of whom would disavow approval of either political concept. Moreover, the possibility of another war and, worst of all, the possibility of a war between England and America, is causing anxiety in the minds of many people.

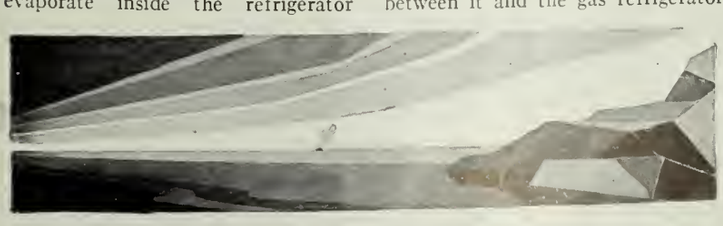
Wells has sensed this anxiety and has produced a satirical fantasy in the form of a novel, wherein he visualizes a war between England and America. It is a war, however, which does not actually take place and is only a dream. It is characteristic of Wells that he is ever an optimist even in his dire forebodings; and whereas he once looked to the intelligentsia to save the human race, he now looks to the big business men. War, he says in effect, will be impossible because of the international nature of industry and finance. The giant corporations have driven out the politicians and diplomats. Government will presently cease to be a combination of demagoguery and imperialism, because business men have found that war does not pay.

For his purpose Wells has created a superb caricature in Mr. Parham. Mr. Parham is a typical New Humanist. He is a college don, a meek and ineffectual man, full of book knowledge and stale generalizations, who attaches himself to an incredibly wealthy man of action and business, Sir Bussy Woodcock, in the hope that Sir Bussy will endow a highbrow weekly for him and give him full rein to save the old empire and traditions of England with "whither are we drifting?" editorials, challenging in nature and impressive in style and in weight of learning. Sir Bussy is an inarticulate man who uses a vulgar monosyllable, "Gaw!" to express a thousand different things. Mr. Parham mistakes this inarticulateness for ignorance. Sir Bussy, as a matter of fact, knows more about life, art, politics, science, business and the things that matter than Mr. Parham could possibly learn in three lifetimes. Mr. Parham is essentially a parasite, hoping to achieve a certain power and a pension from the rich Sir Bussy by conserving the *status quo*. So great becomes Mr. Parham's idea of his own resources and importance that in a dream he has which takes place at a spiritualist seance he imagines himself an English Mussolini, whose loyal Fascisti enable him to effect a giant alliance with other European dictators and wage war upon the menacing Russia. America becomes involved in this dream war and a great but indecisive battle is fought between the American and English navies. Then Mr. Parham wakes up. Sir Bussy does also. Sir Bussy has an idea of starting a giant chain of newspapers. Mr. Parham thinks that the suggestion he has made to Sir Bussy about an influential weekly is taking effect. But he demurs at the idea of editing a chain of newspapers. It seems vulgar to him. He says that he is not a Garvin and does not believe that his ideas would be intelligible to the masses. Sir Bussy looks at him in astonishment and says, "Gaw! I wasn't thinking of *you*?" This is a blow to Mr. Parham. It is worse than a blow: it is an insult. Mr. Parham has wasted six years on the blighter, endured slights, humiliations, irritations, and incurred tailor's bills all in the hope that Sir Bussy would endow a magazine for him. Thus does Wells close his book—his amusing, highly intelligent and most readable book—with his thumb at his nose at the collegiate theorists, the traditionalists, the stand-patters and the frog-chested Mussolinis.

Building and Equipping Your Home

(Continued from page 104)

is heated some more. (In the diagram two flames are shown: in the actual refrigerator one flame is made to do the work of the two.) The heating of the water drives off the ammonia dissolved in it which passes up through a tube that looks for all the world like the distilling tube captured from the home-brew machine. The water, cleared of the ammonia, now spills over the reservoir back into the washing chamber or absorber to wash out some more ammonia gas. On the other hand the ammonia gas continues along the tube and becomes chilled by the small spiral pipes which are wrapped around the tube. Running cool water passes through these pipes and abstracts the heat from the ammonia gas, which then condenses to liquid and runs back to evaporate inside the refrigerator again. Unlike the electric refrigerator, no moving parts, like the compressor pump are to be heard, but the flame produces the necessary circulation, like a coffee percolator, and the energy of a running stream of water in the small pipes carries away the heat, as the circulating air of the room takes away the heat from the coils of the electric refrigerator. In some electric boxes a fan operated by the same motor that drives the compressor pump forces air over the cooling coils, but in others the coils are placed on top of the box and the natural movement of the air in the room takes the place of the mechanically produced draft. This reduces to a minimum the moving parts of the electric refrigerator, and, so viewed from this angle, lessens the difference between it and the gas refrigerator.



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CUNARD

Bedsteads

(Continued from page 92)

and the Louis Sixteenth style appeared fourteen years before his accession to the throne of France.

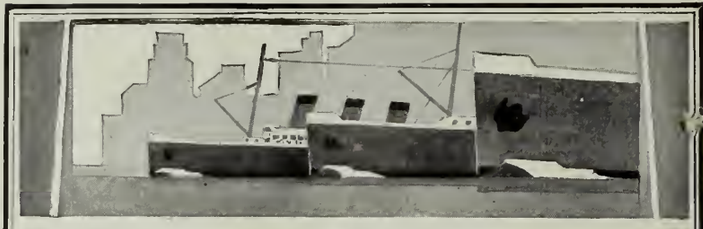
The line of division between beds and sofas in the Louis Seize period is not always easy to determine, the "lit à l'Anglaise" is virtually a square sofa. Niche and alcove beds were still popular, frequently raised upon a platform. The "lit de parade" of Marie Antoinette, a survival of early ceremonial usage was protected by a balustrade. As the use of beautifully grained woods increased, head and foot boards were left exposed and surmounting canopies were contracted until they became mere crowns holding the curtains, these were known as "lits à couronne." But even with the greater appreciation of beauty of grain and colour in wood, upholstery was still much used and Persian and Indian damasks, velvets, silks, satin brocades and muslins were fringed, looped up with ribbons and cords.

The most beautiful painted beds were gemmed with landscapes, genre scenes, exquisite masterpieces of famous artists, the surrounding wood delicately carved, painted and gilded. The early four-poster which had fallen into disuse reappeared with head and foot board, slender posts, valance and curtains, twin beds were already in use, but the favorite types were the "lit d'ange" and the "Polonaise" of the preceding reign, with curtains, coverlet and panels for head and foot board of the same material, gay coloured silks or the popular toiles de Jouy. In Italy during the Renaissance the most important piece of furniture in the living room was the bedstead, massive and practically immovable. Its head stood against the wall, while a wide step high enough to be used as a combination bench and chest ran around the other three sides. The string boards, higher at the back, were decorated in rich profile work and the huge structure richly fitted up was crowned with a baldachino over the head.

During the later Gothic period bedsteads in Spain became so large and sumptuous with their hangings of satin brocade, rich embroideries and "guadamaciles", the magnificent Spanish leathers embellished with gold and silver, that the government issued restrictive orders, prohibiting silver bedsteads surrounded by silvered balustrades and entered by silver steps. In the Levant the "divan", covered with a gorgeous rug and many cushions, was the most important piece of furniture: it was usually placed upon a platform. The Chinese used low bedsteads of rare woods elaborately carved, or inlaid with mother of pearl, silver and tortoise shell, or lacquered with black or colours with gold or silver, and curtained with gold or silver gauze, gorgeous brocades or flowered silks.

Bedsteads of ancient Egypt as pictured in relief on walls, had ox and lion legs with feet in natural position. Lion heads were often placed over the front legs. Head and foot boards were carved and decorated in rich colours, some having gilded plaster panels in low relief, while the springs were formed of plaited fibres. Egyptian funeral beds depicted the walking flattened form of the fierce lion.





Trans-Atlantic Sailings—August

Sailing dates and departure time subject to change and confirmation when securing reservations.

EASTBOUND FROM NEW YORK

Date	Day	Hour	Steamer	Destination: Via
Aug. 1	Fri.	Midnight	*Olympic*	Southampton: Cherbourg
" 1	Fri.	11 p.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 1	Fri.	Midnight	*Caronia*	London: Plymouth, Havre
" 1	Fri.	1 p.m.	*Ile de France*	Havre: Plymouth
" 2	Sat.		*Bremen*	Bremen: Cherbourg, Southampton
" 2	Sat.	noon	*California*	Glasgow: Boston, Belfast
" 2	Sat.	1 p.m.	*Stavangerfjord*	Oslo: Bergen, Stavanger, Christ.
" 2	Sat.	11 a.m.	*Oscar II*	Copenhagen: Christ., Oslo
" 2	Sat.	0.15 a.m.	*Vulcania*	Naples: Azores, Lisb., Gibraltar
" 2	Sat.	12.05 a.m.	*Volendam*	Rotterdam: Plymouth, Boulogne
" 2	Sat.	11.30 a.m.	*Leviathan*	Southampton: Cherbourg
" 2	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 2	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 2	Sat.	11 a.m.	*Franconia*	Liverpool: Cobh
" 5	Tues.	Midnight	*Berengaria*	Southampton: Cherbourg
" 6	Wed.	11 a.m.	*Pres. Harding*	Hamburg: Plymouth, Cherbourg
" 7	Thur.	12.01 a.m.	*Deutschland*	Hamburg: Cherbourg, Southampton
" 7	Thur.	3 p.m.	*Yorck*	Bremen
" 8	Fri.	Midnight	*Tuscania*	London: Plymouth, Havre
" 8	Fri.	11 p.m.	*Lapland*	Antwerp: Plymouth, Cherbourg
" 8	Fri.	7 p.m.	*Majestic*	Southampton: Cherbourg
" 8	Fri.		*Columbus*	Bremen: Plymouth, Cherbourg
" 9	Sat.	11 a.m.	*Rochambeau*	Havre: Vigo
" 9	Sat.	noon	*Gripsholm*	Gothenburg
" 9	Sat.	12.05 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 9	Sat.	11 a.m.	*Frederick VIII*	Copenhagen: Christ., Oslo
" 9	Sat.	noon	*Conte Grande*	Genoa: Gib., Naples
" 9	Sat.	noon	*Milwaukee*	Hamburg: Cobh, Cherbourg
" 9	Sat.	11 a.m.	*Pres. Roosevelt*	Hamburg: Plymouth, Cherbourg
" 9	Sat.	11 a.m.	*Scythia*	Liverpool: Boston, Galway, Cobh
" 9	Sat.	noon	*Cameronia*	Glasgow: Londonderry
" 9	Sat.	11.30 a.m.	*Arabic*	Liverpool: Glasgow, Belfast
" 12	Tues.	11 a.m.	*De Grasse*	Havre: Plymouth
" 13	Wed.	5 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
" 14	Thur.		*Europa*	Bremen: Plymouth, Cherbourg
" 14	Thur.	2 p.m.	*Stuttgart*	Bremen: Cobh, Cherbourg
" 14	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 15	Fri.	11 p.m.	*Westernland*	Antwerp: Plymouth, Cherbourg
" 15	Fri.	Midnight	*Carmania*	London: Cobh, Ply., Havre
" 16	Sat.	noon	*Kungsholm*	Gothenburg
" 16	Sat.	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boul.
" 16	Sat.	0.15 a.m.	*Saturnia*	Trieste: Mars., Naples, Patras
" 16	Sat.	noon	*Bergensfjord*	Oslo: Bergen, Stavanger, Christ.
" 16	Sat.	noon	*Cleveland*	Hamburg: Bost., Galway, Cherb.
" 16	Sat.	Midnight	*Aquitania*	Southampton: Cherbourg
" 16	Sat.	11 a.m.	*Samaria*	Liverpool: Belfast
" 16	Sat.	11.30 a.m.	*Britannic*	Liverpool: Boston, Cobh
" 16	Sat.	11 a. m.	*Minnetonka*	London: Cherbourg
" 16	Sat.	1 a.m.	*Homeric*	Southampton: Cherbourg
" 16	Sat.	1 a.m.	*Paris*	Havre: Plymouth
" 18	Mon.	4 p.m.	*Caledonia*	Glasgow: Londonderry, Hal.
" 19	Tues.	11 a.m.	*Geo. Washington*	Hamburg: Cobh, Plymouth, Cherb
" 20	Wed.	7 p.m.	*France*	Havre: Plymouth
" 20	Wed.	1.30 p.m.	*Leviathan*	Southampton: Cherbourg
" 21	Thur.	11 a.m.	*Lafayette*	Havre: Plymouth
" 21	Thur.		*Bremen*	Bremen: Cherbourg, Southampton
" 21	Thur.	2.30 p.m.	*Berlin*	Bremen: Southampton, Boulogne
" 21	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
" 22	Fri.	9 p.m.	*Olympic*	Southampton: Cherbourg
" 22	Fri.	Midnight	*Lancastria*	London: Plymouth, Havre
" 22	Fri.	noon	*Karlsruhe*	Bremen: Boston, Galway
" 23	Sat.	12.05 a.m.	*Rotterdam*	Rotterdam: Plymouth, Boul.
" 23	Sat.	0.15 a.m.	*Augustus*	Genoa: Gib., Naples
" 23	Sat.	11 a.m.	*United States*	Copenhagen: Christ., Oslo
" 23	Sat.	11 a.m.	*Laconia*	Liverpool: Boston, Cobh
" 23	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 23	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 23	Sat.	11.30 a.m.	*Belgenland*	Antwerp: Plymouth, Cherbourg
" 23	Sat.	noon	*Drottningholm*	Gothenberg
" 25	Mon.	4 p.m.	*Transylvania*	Glasgow: Londonderry, Hal.
" 26	Tues.	12.01 a.m.	*Reliance*	Hamburg: Cherbourg, Southampton
" 26	Tues.	11 a.m.	*La Bourdonais*	Bordeaux: Vigo
" 27	Wed.	10 a.m.	*Berengaria*	Southampton: Cherbourg
" 27	Wed.	11 a.m.	*America*	Hamburg: Plymouth, Cherbourg
" 27	Wed.	noon	*Ile de France*	Havre: Plymouth
" 28	Thur.	12.01 a.m.	*New York*	Hamburg: Cherbourg, Southampton
" 28	Thur.		*Columbus*	Bremen: Plymouth, Cherbourg
" 28	Thur.	2.30 p.m.	*Dresden*	Bremen: Cobh, Cherbourg
" 29	Fri.	Midnight	*Majestic*	Southampton: Cherbourg
" 29	Fri.	11 p.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 29	Fri.	Midnight	*Caronia*	London: Plymouth, Havre
" 30	Sat.	12.05 a.m.	*Volendam*	Rotterdam: Plymouth, Boul.
" 30	Sat.	11 a.m.	*Hellig Olav*	Copenhagen: Christ., Oslo
" 30	Sat.	noon	*C. Biancamano*	Genoa: Gib., Naples
" 30	Sat.	noon	*St. Louis*	Hamburg: Cobh, Cherbourg
" 30	Sat.	11 a.m.	*Republic*	Hamburg: Plymouth, Cherbourg
" 30	Sat.	noon	*California*	Glasgow: Boston, Londonderry
" 30	Sat.	11 a.m.	*Franconia*	Liverpool: Cobh
" 30	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 30	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 30	Sat.		*Europa*	Bremen: Southampton

EASTBOUND SAILINGS FROM CANADA

Date	Steamer	From	Destination
Aug. 1	*Melita*	Montreal	Belfast, Liverpool, Glasgow
" 5	*Empress of France*	Quebec	Cherbourg, Southampton
" 6	*Duchess of York*	Montreal	Liverpool
" 7	*Montcalm*	Montreal	Cherbourg, Southampton, Hamburg
" 12	*Duchess of Richmond*	Montreal	Liverpool
" 12	*Empress of Australia*	Quebec	Cherbourg, Southampton
" 14	*Montrose*	Montreal	Havre, London, Antwerp
" 14	*Duchess of Atholl*	Montreal	Liverpool
" 16	*Minnedosa*	Montreal	Belfast, Glasgow
" 19	*Empress of Scotland*	Quebec	Cherbourg, Southampton
" 20	*Duchess of Bedford*	Montreal	Liverpool
" 21	*Montclare*	Montreal	Cherbourg, Southampton, Hamburg
" 26	*Empress of France*	Quebec	Cherbourg, Southampton
" 27	*Duchess of York*	Montreal	Liverpool
" 28	*Melagama*	Montreal	Havre, London, Antwerp
" 29	*Melita*	Montreal	Belfast, Liverpool, Glasgow
" 30	*Duchess of Richmond*	Montreal	Cherbourg, Southampton

FROM A TRAVELER'S DIARY

H. W. W.

The best picture galleries in Switzerland are at Basle, Zurich, Geneva, Lausanne, Neuchatel, Berne, Fribourg, Lucerne and Winterthur in the canton of Zurich, and Geneva. The best museums are at Basle, Berne, Lucerne, Zurich and Geneva.

Travel is not only an enjoyable experience. Its pleasure, knowledge and culture are a precious possession, which you cannot lose, be robbed of, give away or forget.

There are now thirty English-speaking Munich policemen to help Americans home after their frolic at the Oberammergau Passion Play, or from sublime beer and pretzel services at German music halls, and after their other social and religious activities. No chance of any member of the family becoming agreeably lost.

Before the War Germany had several polezei *for every citizen. Now, at last, its citizens outnumber its police. The* Verboten *signs, from which no foreign eye could then escape, have been reduced from a round three millions to a paltry seven hundred and sixty thousand. Berliners may now sneeze on Sundays without the usual printed Health Department permit.*

The British are still the great ship builders, with 3,300,000 tons under construction, followed by Germany with 231,000 tons, the United States with 223,000, France 183,000, Holland 179,000, Japan 144,000, Russia 123,000 and Sweden 120,000.

Only actual experience may wear the radiant crown of Travel. Reading of distant lands stimulates the imagination. But travel alone can invest it with reality.

The only existing organ on which Bach ever played, the famous Schnitzer instrument in the Church of St. James at Hamburg, has been put in order and rededicated with a concert of the works of Bach. Music alone outlives every civilization!

If you wish to acquire adequate appreciation of the green plot around an American home, observe the four million sweltering Chinese of Canton, as adjacent to each other as the feathers on a coot. Americans know nothing of their abundant blessings until they have been enlightened by foreign Travel!

From the famous wine city of Berncastle on the Moselle a vineyardist is rolling a 225-gallon cask to Berlin to induce the Germans to drink more Moselle wines. The great cask bears the legend: "I come from the impoverished Moselle land". This unique three months' advertising push-tour over the chosen route through Cologne, Dusseldorf, Essen and Dortmund will end in August if this vinous valiant doesn't end before. Publicity stunts are becoming painful.

Travel is something infinitely more than going from place to place. Its experience and inspirations, its broadening and deepening values, are the substance and the beauty permanently deposited within yourself, and of which no misfortune can ever divest you.

"Auto pilots" in the outskirts of Berlin will, for a small fee, get into your car and show you the way to anywhere—and a few other places. Keep your eye on the Germans for ultra-modern progressiveness.

There are as many thoroughly dead people hanging around to save funeral expenses as live ones madly worrying and hurrying to land in the cemetery.

From Freiburg up the Schauinsland mountain in Germany a new suspended cable railway has been constructed which transports passengers the 2¼ miles in eighteen minutes, which is good news for the lazy who won't walk up.

An inert existence is a shut-door to adventure. And a life without adventure is a stagnant pool beside a beautiful, laughter-lilting brook.

Luxury has seemingly succeeded Necessity as the Mother of Invention. Now comes Dr. Otto Pohle, of Telefunken, the German Radio Corporation, and, after experiments on the Hamburg-American Line ships, tells us with every assurance that presently the ocean traveler will be able to radiophone to the home he left in one country and to the friends awaiting him in another across the Atlantic or Pacific. On a recent test "these new installations enabled the ship to cover practically every wave length, to maintain radiophone or wireless communication not only with both shores of the Atlantic during the seven days of the voyage, but also in touch with a ship of the same line at Bombay, India, 7,000 miles distant".

Enduring happiness is not a commodity that can be bought from without. It is the sublimation of what you have to give from within. Human happiness is not derived from material wealth so much as from spiritual health.

The Swiss are an enterprising and frugal people who, letting nothing go to waste, get much into their own waists that is nourishing, healthful and enjoyable. For instance, they are using the Swiss mountain air and their special brand of Schweitzer sun to cure themselves and their guests of all the ills that flesh insists on having. The sun cures of Switzerland are positively fascinating.

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BUFFALO ST. LOUIS
CLEVELAND NEW YORK
[*Hotel Pennsylvania*]

FascinatingFabrics

(Continued from page 97)

hand woven natural Shikii is a stencilled design showing the Imperial five-clawed dragon and Phoenix in brilliant metallic colors, blue, orange, red, green and brown touched with gold. Lined with natural Shikii, and finished with gold guimp, this is used for panels, runners and draperies.

Designed by Benedictus, a prominent French artist, is a damask of plain and mercerized cotton with a striking modern pattern of huge conventionalized flowers and leaves in shades of white, silver grey and black, a wonderfully effective fabric for hangings and large pieces of furniture. Burbanked Cosmos blossoms in rose, yellow, pink, henna and orange on feathery stems, on fields of glazed or unglazed chintz in many colors; branching lilacs flower in blue and lavender, rose, flame, yellow and cream, on backgrounds of pistache and grey; while peonies in white, with pink tipped petals, crimson, rose and pink, bloom on robin's egg blue or yellow English cretonne.

Toiles de Jouy, those fascinating pictorial fabrics, printed in one color, red, blue, green or sepia, on creamy cotton which once vied with the rich damasks and brocades of France are as popular to-day as ever, but new charm has been given to many of the quaint designs, by the introduction of several colors in one pattern and the use of linen as a background. A reproduction of an old Toile appears in a colorful Venetian wedding scene, with bridal party leaving the portal of the church for gondolas on the lagoon, gaily caparisoned horses are drinking from a fountain topped by Neptune with his trident and the pastoral note is shown by sheep with watching shepherds. A painting by Horace Vernet was the inspiration of a maritime scene printed in blue, rouge, or green on a natural linen sixty inches wide. The delicacy and minuteness of detail in the design is reminiscent of 18th Century French art and suitable for wall covering.

Chippendale

(Continued from page 90)

tion. There are many little tip-top tables, octagonal with fretted gallery rails; small cabinets in Chinese taste and low hand-carved stools. Several periods of Chippendale chairs are included.

Several curious little corner chairs, with splats of interlacing scrolls, that were so favored an item in Chippendale's repertoire, are there. In the middle of the 18th Century it was customary to include two of these chairs with every dining set, but their popularity gradually lapsed. In recent years collectors have hunted these out.

A great variety of unusual lamps, fashioned from precious Chinese vases have shades reminiscent of the pagoda motif so widely employed in Chippendale's Chinese work. Besides these and other inimitable Chinoiseries is an array of table ornaments of jade, agate and lapis about which clings so much of Oriental magic.

As a final note of distinction a glorious crystal chandelier was hung from the ceiling to shed its faceted light over other bewilderingly lovely furnishings of the great master's designing. Originally designed in the 18th Century, it finally was brought over to crown the beauty of this elegant Chippendale interior.



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Under Cover

By Benjamin De Casseres

MODERN ARCHITECTURE: ROMANTICISM AND REINTEGRATION. *By Henry-Russell Hitchcock, Jr. (Payson & Clarke.)*

In this book the author attempts to show that modern architecture is not a sudden mushroom growth but that even the most advanced forms of contemporary building are a logical development of earlier styles. Beginning with architecture in the early 1800's, he traces the rise and fall of various styles, shows how the "Gothic revival" and its subsequent branches was due to Romantic literature, and how the art of ornament (and in consequence architecture) degenerated from too slavish copying of imperfect lithographs.

GENUINE ANTIQUE FURNITURE. *By Arthur de Bles. (Thomas Y. Crowell Co.)*

Mr. de Bles is one of the few authors of furniture books who know their subject in all its branches. An Englishman who lived for twenty years in France, and more recently in America, he has lectured on furniture and kindred subjects in every great museum of the continent. During the past ten years he has delivered lectures at the Metropolitan Museum of Art in New York. Comprehensive and illustrated.

THE LAW OF BUILDING CONTRACTS AND MECHANICS LIENS. *By Myron H. Lewis, 507 Fifth Ave., New York. (Published by the Author.)*

A new book for all interested in the building trades; discusses in simple, non-technical language what every owner, contractor and subcontractor, engineer and architect, mason, plumber, carpenter and material man should know.

ROMANESQUE FRANCE. *By Violet R. Markham. (E. P. Dutton & Co.)*

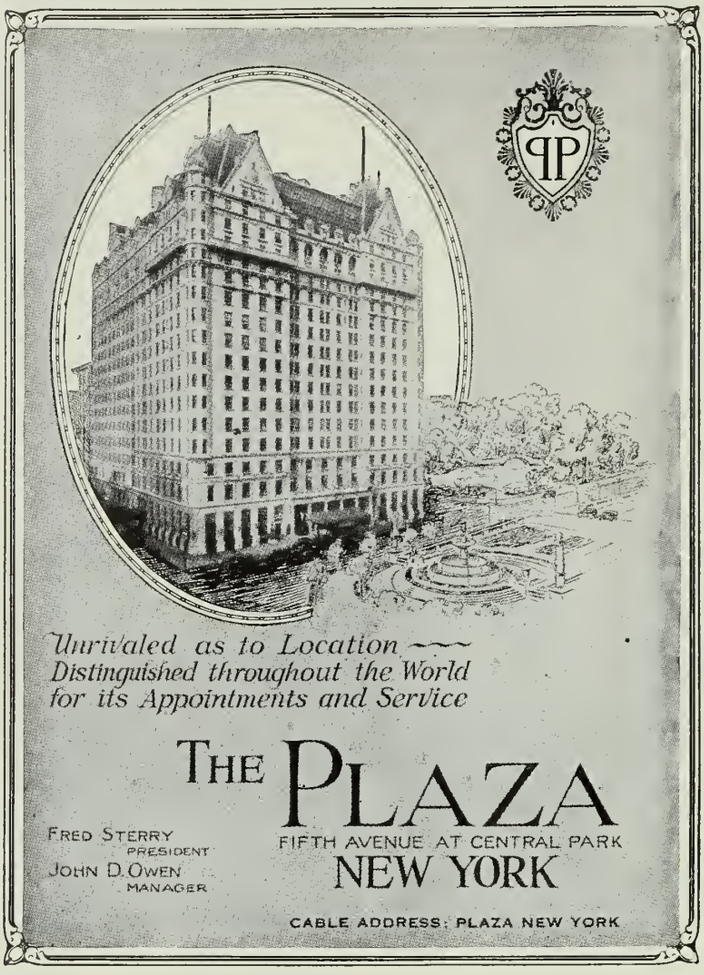
This book makes no pretensions to the scholarship of a trained archaeologist. But it can at least claim to be based not only on a careful study of the scholarship of others but on personal acquaintance with the churches described. It is the fruit of many journeys to France. Everything pertaining to Romanesque art in France is covered in this book in Burgundy, Provence, Lanquedoc, Toulouse, Auvergne, Poitou and Normandy. A rare book of its kind.

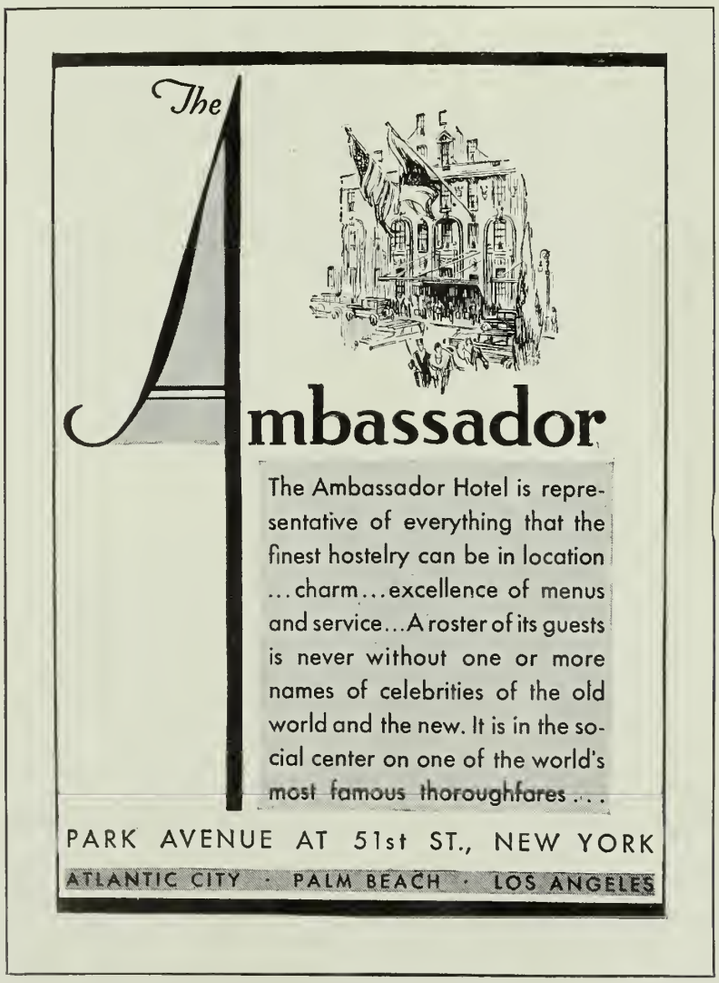
THE LIFE AND LETTERS OF JOSEPH PENNELL. *By Elizabeth Robins Pennell. (Little, Brown & Co.)*

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OLD PATCHWORK QUILTS. *By Ruth E. Finley. (Lippincott.)*

The book contains complete directions for making both pieced and appliquéd quilts for both types which can be used in making new quilts or in studying antiques. Directions for quilting and the different patterns used are also given.







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Autumn Holidays of Delight

(Continued from page 102)

trains are modern in equipment and very comfortable.

The greatest enthusiasts about Alaska and its vacation travel opportunities are persons who have already made the trip. Their mountain climbing experience begins while passing over the summit of the first crossing of the Kenai Mountains, its waters flowing into Resurrection Bay on the south and into Kenai Lake on the north. The train stops regularly at Lawing to permit passengers to inspect a rare collection of pelts, mounted specimens of wild game birds, and numerous other trophies of the hunter and trapper in this northland. Lawing, an ideal resort for outing enthusiasts, is an exceptionally popular rendezvous for anglers.

Anchorage, the headquarters of the Alaska Railroad, one of the most beautiful cities in Alaska, is situated on a high plateau above the waters of Knik Arm of Cook Inlet, within full view of an endless row of mountain peaks that extend in all directions. On a clear day across the bay one may see "Little Susitna", an impressive volcano shaped peak, while 150 miles further northward, with favorable atmospheric conditions we see Mt. McKinley.

Continuing northward from Anchorage, the train crosses many rivers and canyons. A little further on is Talkeetna, meeting place of three rivers, Talkeetna, Susitna and Chulitna rivers, which are fed by glacier streams. This is the district of Mt. McKinley, monarch of North American Mountains, with an altitude of 20,300 feet above sea level and 17,000 feet above the plateau on which it stands. Curry is the "half-way" point between the coast and interior Alaska, the second over-night stop, where the Alaska Railroad maintains Curry Hotel, the finest in Alaska. The train then travels the Broad Pass District and shortly thereafter arrives at McKinley Park, entrance to Mt. McKinley National Park. At this point travelers motor 12 miles within the park to Savage River Camp, which is the base from which all park trips are undertaken. Savage River Camp consists of tent-house sleeping accommodations.

After leaving McKinley Park, the railroad passes through the narrow and twisting Nenana River, and on to Healy, from where it runs to Fairbanks, the "Golden Heart of Alaska", interior terminus of the Alaska Railroad. Unlike the coast towns of Alaska, which strive for modernity in appearance, Fairbanks is content to retain the picturesque exterior of its frontier days. There are no brick, stone or stucco buildings, no paved streets to mar the harmony of the pioneer setting. Here and there is a modern cottage or bungalow. The quaint log cabin still predominates in the residential district, its primitive charm enhanced by well kept lawns, native shrubbery, marvelous flower gardens, and shade trees transplanted from nearby forests. Here is the "Land of the Midnight Sun", where the sun shines for about twenty-two hours and the "Cheechako" (tenderfoot or newcomer) must consult the watch to ascertain the time to retire.

The government here maintains a nearby agricultural experiment station. Another of Fairbanks' proud possessions and important points of interest is the world's farthest north college, 64°51′22″ north latitude, situated within three miles of the to[illegible].

This year's government employe vacation party to Alaska sailed from Seward to Seattle and then began its rail journey to Washington, D. C. over the Northern Pacific—having enjoyed one of the most interesting summer tours now available to all enterprising travelers in quest of a cool, exhilarating summer on top o' the country. Most of the western railroads, all the national travel bureaus, Thos. Cook & Son, Frank Tourist Company, Raymond-Whitcomb, and the American Express Company are this year featuring Alaskan travel, which assures the traveler of every desired facility for exploring our Farthest North.

THE LEIPZIG TRADE FAIR

For a period of nearly 700 years the German city of Leipzig has been holding international trade fairs of a size and diversity unapproached anywhere in the world. It has offices and agents in many foreign countries, amongst them in New York, London, Paris, Vienna, Zurich, Belgrade, Stockholm, Amsterdam, Hong Kong, Brussels and Rio de Janeiro. Several hundred of its representatives are active in other cities. It is equipped with 46 large fair buildings and sixteen great halls, the cost of which was over $20,000,000. From a small beginning in 1268, it has grown to be the world's most colossal trade exhibit, with over 4,000 exhibitors from 22 countries and 185,000 buyers from 72 countries. It is the one market place in the world where all nations annually meet for barter and that extension of world-commerce which inevitably follows travel and observation. Finally, it is Germany's stentorian commercial voice to all the peoples of the earth. At Leipzig the Germans effectively display the results of their genius and industry and bidding their rivals in trade to do likewise in a truly sportsmanlike manner.

Come then to these Leipzig fairs, situated where the main European trade routes cross, all those who have products to exchange for gold, all who have gold for the new products which human inventiveness is constantly distributing to make life as comfortable as death. Hundreds of thousands of foreign visitors eagerly examine the wares so displayed in the "Messpalast", in the historic city of Leipzig. There they buy goods to the impressive value of two hundred and fifty million dollars a year. There they attend many fairs within the great Leipzig Fair—the Fur Fair, the Paper Fair, the Sports Fair, the Leather Fair, the "Bugra" or bookmaking Fair, the Furniture Fair, the Food Fair, the Confectionery Fair where fair women may gaze in wonder, sniff with delight and taste with gustatory relish—then come literally hundreds of other special and technical fairs—all in that wonderful congeries of buildings where Goethe, the German poet and philosopher found the animated interest revealed in his book: *Dichtung und Wahrheit*.

The week from August 31 to September 5th, when Leipzig's autumn Fair will be in full swing, promises to be Europe's most interesting spectacle in the sphere of commercial arts and commerce.

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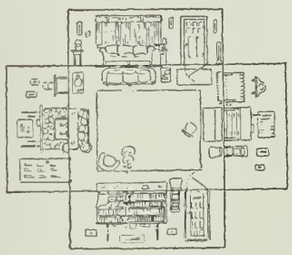
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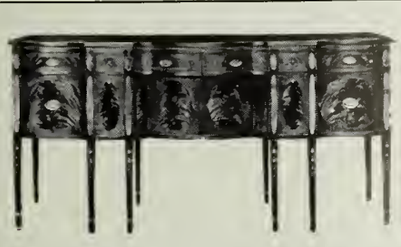
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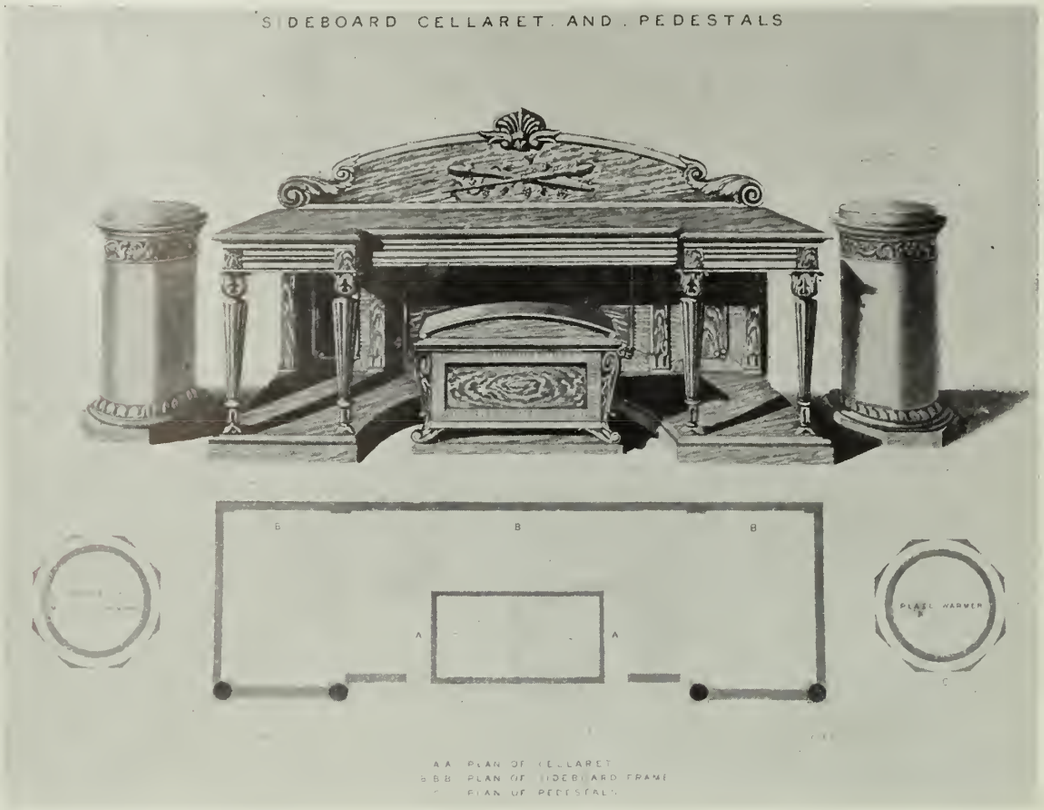
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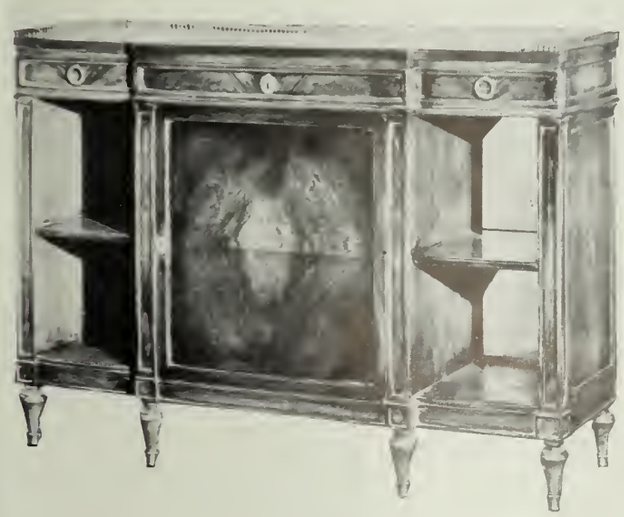
Reprinted from Smith's "Cabinet Maker's and Upholsterer's Guide and Depository"

In the Mode of His Majesty
KING GEORGE the FOURTH!

Above is a most interesting sideboard reprinted from "Smith's Cabinet Maker's and Upholsterer's Guide and Depository", published in 1826 by George Smith, "Upholsterer and Furniture Draughtsman" to His Majesty, King George the Fourth of England.

Commenting on this quaint design, Mr. Smith writes:

"In this plate is given a design for a sideboard and cellarette, with circular pedestals at each end detached; one being fitted with racks and a heater and lined with tin, for the purpose of keeping the plates warm during the time of dining. The other pedestal also serves a practical purpose as described on the plan. Under the center is placed a cistern lined with lead inside, intended for holding the ale and beer jugs, as well as the ice for cooling the wine in hot weather".



Dining today, in this year 1930, has lost its old time ceremony. The amazing momentum of contemporary life hardly affords us the time necessary for the real savoring of choice viands and, of course, the enjoyment of rare vintages is a disobedience.

The mode of the day, as we all know, is mirrored in furniture and costume. While the sideboard illustrated below is strongly reminiscent of the classic lines of the English Regency and also owes some of its charm to the refining influence of Louis XVI, yet, both in scale and feeling, it is peculiarly adaptable to our smaller proportioned dining rooms.

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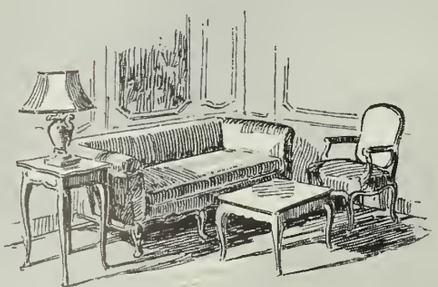
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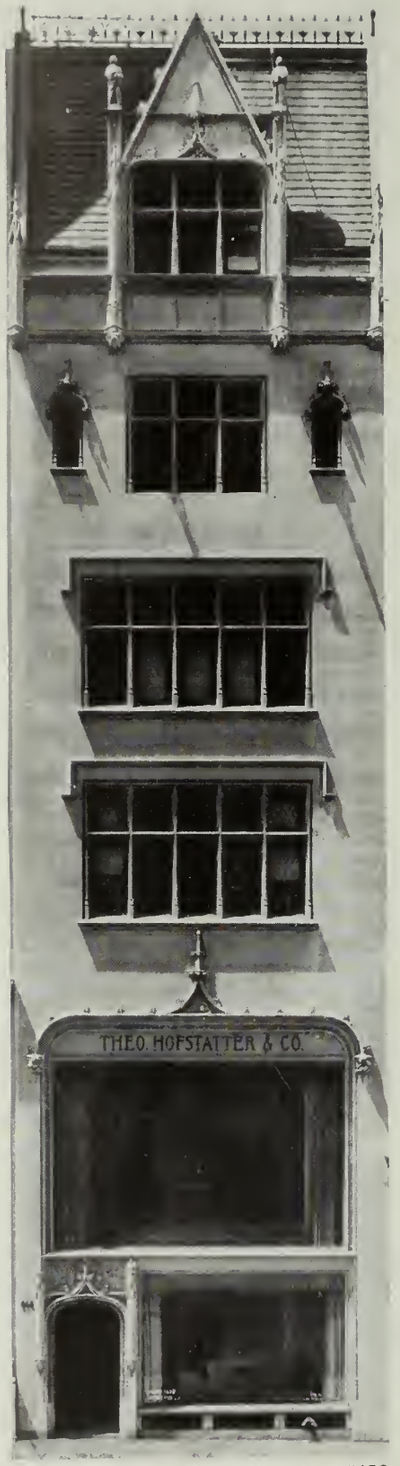
ARTS & DECORATION, September, 1930. Published every month. Volume XXXIII, Number 5. Publication Office, 578 Madison Avenue, New York City. Subscription price, $6.00 a year; two years, $10.00; three years, $12.00; single copies, $0.50; foreign subscriptions, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1930, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.



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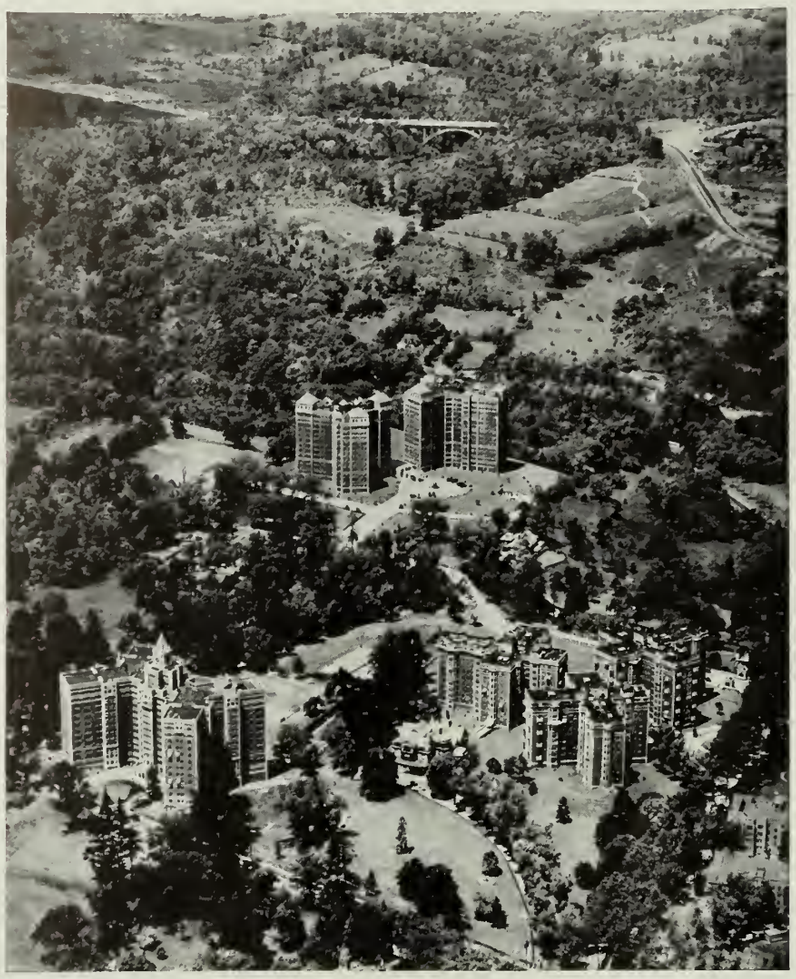
You are at liberty to use this letter if you wish, as a means of entree to sell your merchandise in showing others our complete satisfaction.

Yours very truly,

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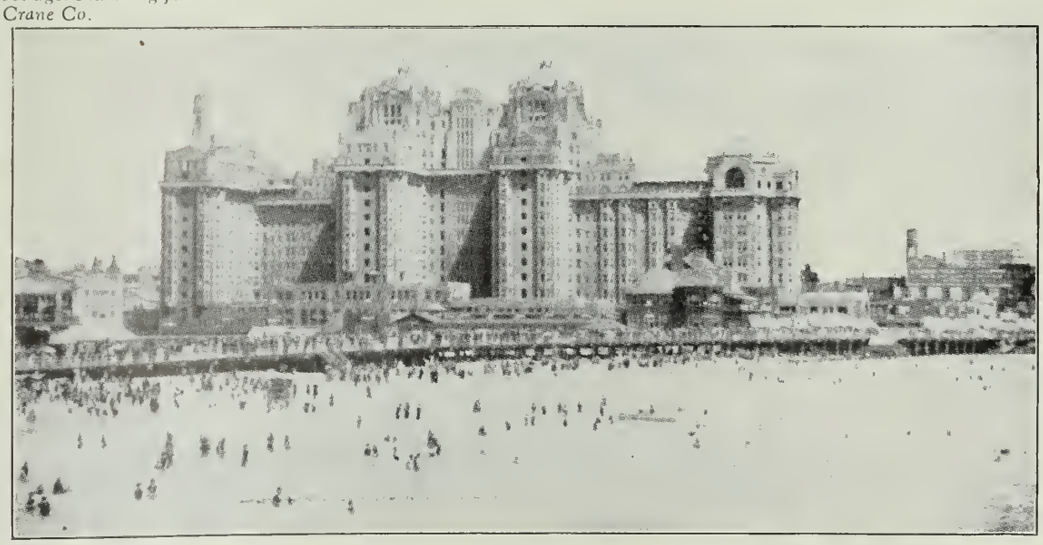
Model bathroom. Shower curtain and window draperies made to match of AQUAPRUF-KAPOCK. Courtesy — Lussky, White & Coolidge. Plumbing fixtures by Crane Co.



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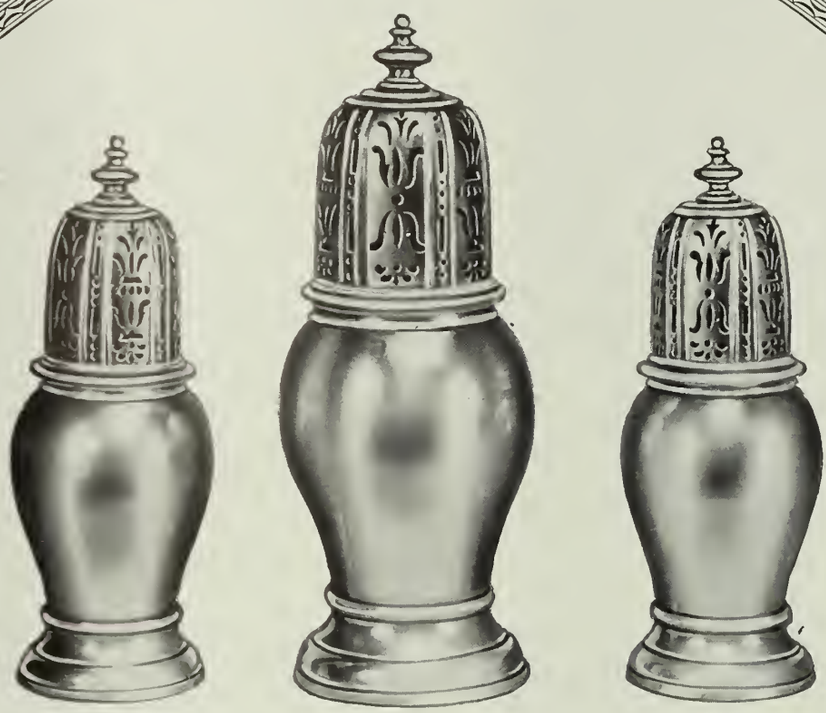
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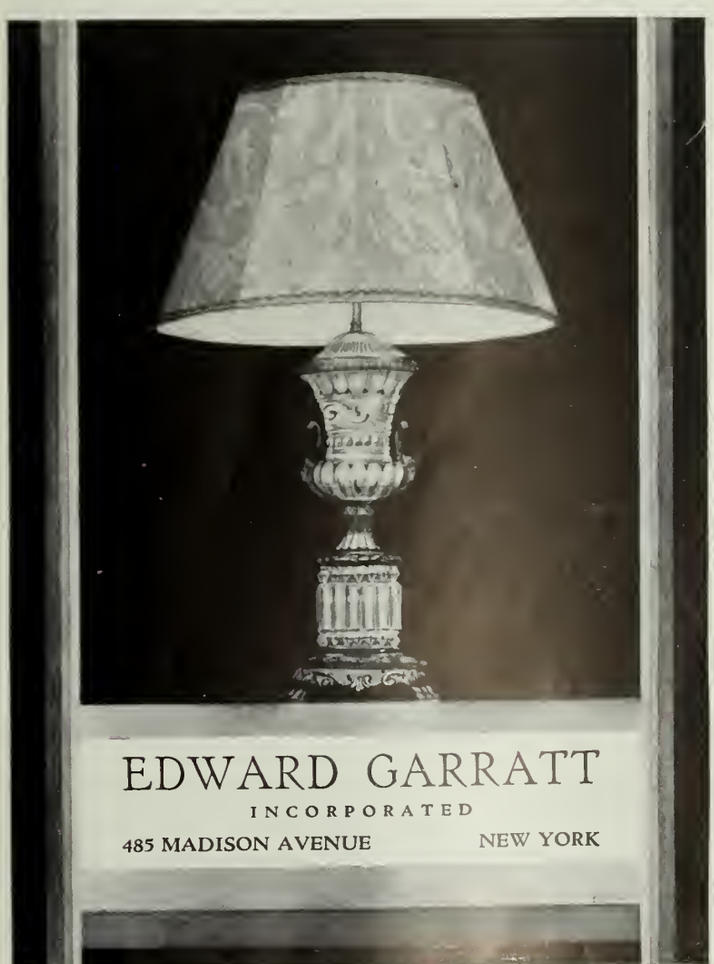
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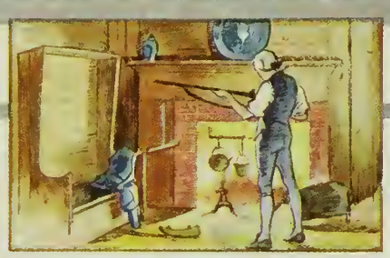
Speaking of living rooms, walls of knotty pine are now the thing in homes that are really lived in. Homes with children, with young people, where surroundings must be cheerful and not too stiff to stand wear.

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Knotty pine walls are found in the historic Hancock-Clarke House at Lexington, where John Hancock and Samuel Adams slept and were awakened by Paul Revere at dawn the day of the battle. Today knotty pine is found in modern living rooms such as the one illustrated from the home of William Hodge, Round Hill, Greenwich, Connecticut. H. W. Rowe, Associates, Architects, New York City.

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DAVEY TREE SURGERY



Reproduction from a painting made on the campus of the Sweet Briar College, Sweet Briar, Virginia, by Frank Swift Chase

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The illustration is one of the motives from No. 30130, a glazed chintz inspired by a Staffordshire pottery pattern.

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From the Antique Galleries and Smart Shops

By ELIZABETH LOUNSBERY

TO meet the demand for Georgian silver to be used consistently in dining rooms of the period, Howard & Co., have assembled a large collection of representative pieces, irresistible in their appeal to those who appreciate what the work of the early silversmiths really represents in its rarity and beauty.

Among these, notable examples by Paul Storr, J. Wakelin and William Taylor form an unusually interesting group, with fruit and cake baskets by E. Aldridge and H. Green; tea caddies, covered vegetable dishes, trays, both large and small, candlesticks and coffee and tea pots by other equally well known 18th Century silversmiths, and a number of Irish silver creamers of the period, with other rare authentic pieces of Dublin make.



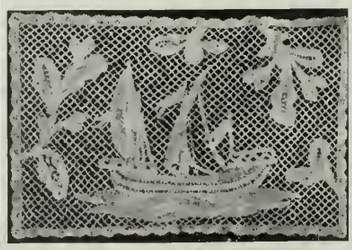
Pair of sterling silver Georgian candelabra showing exquisite detail. Courtesy Howard & Co., 18 E. 56th St., N. Y. C.

Everything requisite for the dining table in modern sterling silver is also obtainable, from flatware of exclusive design to candelabra and complete tea and coffee services, with the attending incidentals. Supplementing the stock of silver for the table are silver mounted desk accessories and toilet sets in many beautiful designs, as well as clocks and watches of guaranteed workmanship, that have been identified with this firm for so many years and still represent an important feature. Gold jewelry for men, in the severity of finish and design that lends for smartness, and women's jewelry in which brilliant gems and pearls appear in many new designs, contribute further interest.



Lacquer screen with colorful decoration, in Chinese manner on a neutral ground. Courtesy Thomas Dunlop, 162 E. 52nd St., N. Y. C.

THE restoration of fine furniture and gilding in all its phases, such as picture frames, mirrors, lighting fixtures and furniture is undertaken by Thomas Dunlop in connection with his more comprehensive work of house painting. In this, any decoration is done, be it a plain toned surface, a period design for walls and ceiling, or the painting of actual paneling or imitation paneling in any desired finish of wood. Repairing of furniture and wallpaper screens and reproducing antique pieces are other features of his work together with the decoration of screens, with canvas or wooden backgrounds, such as that illustrated. Furniture is also decorated with original or period motifs. At this season, when the renovation of the apartment or the completion of a country house is to be considered, such facilities as are offered by the Dunlop Shop would prove unquestionably valuable, as they comprise so many vital points of decoration and rehabilitation.



Luncheon set in Flanders linen thread lace comprising two runners 12" x 90", two end-pieces and one center. Courtesy Mmyer, 777 Fifth Ave., N. Y. C.

RARE laces for table use, some made from old altar cloths and cardinals' flounces, assembled in intricate and most exquisite pat-

DECORATIONS OF DISTINCTION

terns, constitute the greater part of the importations at Munyer's. With these are also to be mentioned the hand made reproductions of these beautiful old laces, that have been transformed into bedspreads, runners and lovely coverings for the table, some consisting of many pieces as in a set of point de Venise, bird design, comprising two runners four and a half yards long with two end and three center doilies. Another, a luncheon set in Flanders linen thread, in which a ship appears, as seen in the illustration, equally effective, combines two runners, 12″ x 90″ with two end pieces and one center. This is particularly seasonable just now with the interest in the International yacht races. There are also beautiful damask cloths in which the newer patterns



Spanish pinowood door, XVIIth century, carved with geometrical motifs. Courtesy Montllor Bros., 768 Madison Ave., N. Y. C.

show a delicate tracery of silver overlay on a pastel colored ground.

Chaise longue throws and bed linen of the finest French weaves in white or in pastel shades to match the blankets and hand quilted comfortables with which they are used, likewise silk sheets, are to be had. Also towels for every use, in which those in tropical colorings, designed for Palm Beach are especially appropriate. Cocktail napkins amusingly marked with the drinking toast of six nations, namely, "Vive", and "Hoch", "Cheerio", "Skol", "Saluta", and "Here's How"; complete yacht linens, handkerchiefs and curtains, made in any style and of any lace or measurements, are other features.

AS wholesale manufacturers of mirrors of any size or type, which are sold to the retail stores and to decorators throughout the



Adaptation of XVIIIth century English gilt mirror, 30″ x 60″, in Metropolitan Museum. Courtesy Friedman Bros., 305 E. 47th St., N. Y. C.

country, Friedman Bros. offer a display of outstanding interest on the walls of their show-rooms. Over-mantel mirrors, as well as the actual period mantel, made by this firm, vie in delicacy of beauty and detail with mirrors intended for general decorative use and triple dressing table mirrors, mounted appropriately on dressing tables, also made in this factory. Architectural paintings by their own artists, copied from 18th Century Italian masters, together with French flower and garden subjects after Boucher, Watteau and Fragonard serve as a complimentary adjunct in their decorative work.

FOLLOWING a demand for 18th Century furniture, both English and American, The Richter Furniture Co., who manufacture along the lines of the finest type of cabinet work, have provided for the decorators, architects and higher grade furniture dealers, a comprehensive stock of pieces suitable for use in dining room or bedroom.

Reproduction of Chippendale armchair, red damask seat and carved and inlaid Duncan Phyfe coffee table. Courtesy of Richter Furniture Co., 510 E. 72nd St., N. Y. C.



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As consistent with the character of this work, only mahogany and maple are used, in keeping with the Chippendale, Sheraton, Hepplewhite and Duncan Phyfe types and the highboys, chests of drawers, beds and bureaus in the early American Colonial furniture. In the latter, inspiration has been derived from the representative examples of maple at the Metropolitan Museum to make this furniture combine the best of its kind in graceful outline and consistent detail true to the original type.



"Labor and Industry," tile panel, in rich colorings, designed by Waylande Gregory. Courtesy Cowan Potters, Inc., Rocky River, O.

SPANISH furniture with decorations and objets d'art, breathing an intriguing old world atmosphere, appropriate for all parts of the Spanish house, are shown at Montllor Bros.' "Spanish Antique Shop". Sturdy tables, great chests, old mirrors and Catalonian painted beds, resplendent in their colorful decorations, argue well for the Spanish interior with beautiful bits of Hispano-Moresque, Teruel, Alcora and Talavera pottery and Valencian tiles; wonderful old velvets, brocades and brocatelles, suggesting the Moorish influence to supplement the setting.

Old Spanish iron hardware and pinowood doors with their original carvings and mounts are also available, with interesting trim.

THE Cowan Potters, Inc., as the latest addition to their list of achievements, have introduced decorative tiles, that may serve for any specific use, such as panels for a fireplace, bathroom, sunroom or garden wall decoration, or for a more impressive application in a formal room or public building, depending upon the subject, such as that of "Labor and Industry", illustrated, designed by Waylande Gregory, of which there are four copies available. In these tiles the same richness of color which stamps all Cowan pottery is displayed.

Following the founding of this business in 1912, the Cowan Potters' efforts were directed toward artistic achievement and along non-commercial lines and not until 1921 were commercial production and distribution attempted. First, vases and bowls were placed on the market, then, in 1925, came the flower figurines, which became so popular for table settings and which are still much favored in the bowls with a graceful flower holder and compotes and candlesticks to match the center decoration.



Cotton drapery fabric, 50 inches wide in deep blue and silver, with turquoise and silver velvet cushion. Courtesy Mariano Fortuny, 509 Madison Ave., N. Y. C.

French Provincial table, Celadon lamp, with Chinese brocade shade; Japanese pottery finger basin, antique carved Chinese figure, gold lacquer box and Rakka ashtray. Courtesy Mrs. M. E. H. McCormick, 145 E. 54th St., N. Y. C.



This year, an entirely new endeavor has resulted in an adaptation of the Italian strawberry jar, by R. Guy Cowan, in sizes suitable for the average house and executed in a fine porcelain body and beautiful high-fired glazes; new bookends showing animal and child subjects, entirely different from any previous Cowan production, with unusual glazes of distinction. The standard colors in the strawberry jars represent an Oriental red with a new semi-mat glaze with mottling of yellow and black; peach, a new peach colored matrix, and Chartreuse, a delicate yellow-green. These attractive jars may hold growing vines or cut flowers.

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One of a pair of Louis XVI Consoles and mirrors—Carved wood relief in gilt on cream ground—

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(Above) **Kayser and Allman of Philadelphia,** have discovered the appeal of Regent Shops upholstered furniture.



(Above right) **Flora MacDonald of Boston** creates charming settings for Regent Shops chairs.

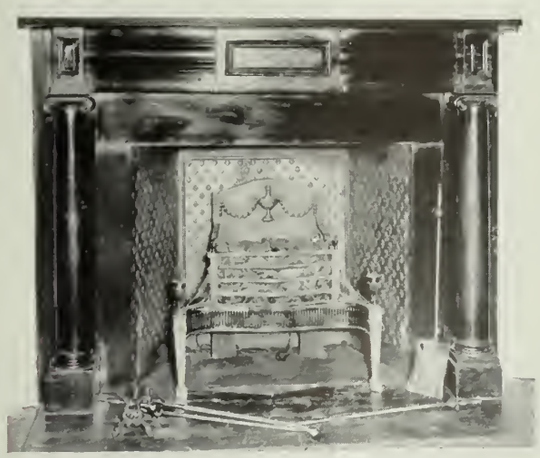
(Below) **The Mayhew Shop, New York,** finds an answer to decorative problems in Regent Shops pieces.

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A shipment of provincial French antique furniture will arrive at our shop in September, numbering many odd and lovely pieces that can be found only when much time and thought is given to searching them out. Due to careful and discriminate buying, we feel that you will be able to furnish your home with quaint and charming pieces at extremely low cost.



Salt glaze teapots, larger one showing flowers in natural tones on rose ground; smaller unusual combined colorings. Courtesy Ginsburg & Levy, Inc., 815 Madison Ave., N. Y. C.

COTTON fabric and velvets subjected to a secret hand-blocked dye process have been so successfully achieved by Mariano Fortuny, in the many beautiful patterns he has produced for hangings and furniture coverings, as to have established them firmly as an art all their own. In these, a metal dye, such as silver and gold, appears rather as a woven motif upon the material. In the production of velvet it is so treated as to seem antique in its texture and thus given an added touch of beauty. As this is particularly desirable for cushions and table runners, the added advantage in not marring or spotting further recommends it. This is obtainable in small strips for decorative purposes or may be ordered by the yard, 50 inches wide.



Sèvres candelabra of the earlier period, in original condition. Courtesy Harriet Johnson, 1055 Madison Ave., N. Y. C.

In the cotton patterns, which show adaptations of Spanish, Italian Renaissance and original Fortuny designs, the material varies in width, from 27″ to 40-45 and 50″. These are especially adapted to wall panels or hangings and make the most practical all-year-round slip covers. They, or any accessories such as waste baskets, screens or lamp shades, in which the Fortuny patterns have been used, may be ordered from the shop to match the hangings.

AS special features of her interior house decoration, Mrs. M. E. H. McCormick retains in her charming studio many beautiful pieces of furniture and art objects as a fitting background for the work she undertakes.

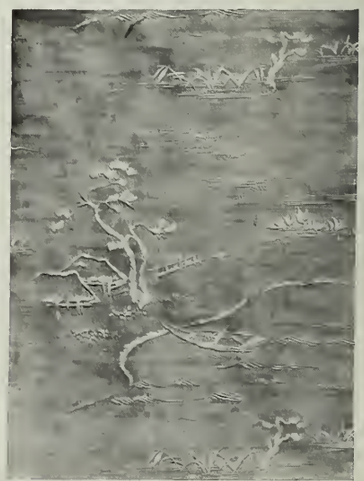
Among these, is an unusually graceful walnut Venetian commode, of a type rarely found, likewise a Queen Anne chest of drawers with satinwood and ebony inlay, true to type. Nearby is a tall backed walnut chair, of a late Stuart period, with its original leather covering in perfect condition, and placed about on convenient tables that lure the eye with the charm of their slender proportions are lovely old Chinese porcelains converted into lamps or plant bowls. An interesting 18th Century painting of horses is shown in a characteristic work by Charles Towne, in which a group of five horses is herded together beneath a shade tree in a meadow.

AS one wanders about the shop of Ginsburg & Levy, one is impressed with the varied collection of antiques of every variety that has been brought together, and that has come down from the 18th Century, stamped with the refinement of line that characterized the furniture and things decorative of those times.

For the present day house furnishing in 18th Century English or American productions, there is everything requisite for the dining room in original Sheraton sideboards, three part pedestal tables and complete sets of chairs and corner cupboards, and for the living room, great comfortable armchairs, sofas, clocks, secretaries and tables for all uses. The bedroom, also, is provided for in fine old four posters, mirrors, chests of drawers and highboys.

In old china, the supply is exhaustive and includes dinner services in Worcester, Spode, Crown Derby, with rare examples of Lowestoft, salt glaze and early Whieldon, some very lovely pieces.

AS a collector of old china and glass, as well as ornamental



Light on dark cameo effect wallpaper, two toned rose rust or light green on dark. Width 20 inches. Courtesy F. J. Emmerich Co., 29 W. 57th St., N. Y. C.

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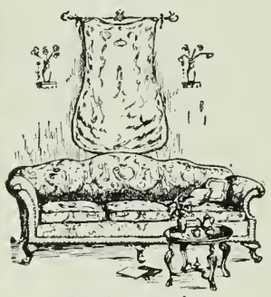
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boxes, Harriet Johnson has covered a wide field in search for examples removed from the commonplace. In these she has acquired a deep blue cameo Bristol glass box of extraordinary richness of color; a Waterford glass chandelier in original condition; a mirror framed in old Chelsea; a set of green leaf edge Rockingham and one of old Staffordshire, consisting of four compotes and twelve plates with leaves and flowers on a black ground.

Miss Johnson's boxes represent the finest workmanship in gold, silver and enamel, set with semi-precious stones and miniature painting, some made for royalty and of an art practically extinct.

A collection of old brocades, equally interesting and rare, shows a generous length of inimitable Imperial blue, so wonderful in tone.

WALLPAPERS denoting a modernistic trend of design constitute the importations of the F. J. Emmerich Co., for this has unquestionably become the dominant influence in wallpaper motifs, this season. Almost Japanese in the suggestive delicacy of treatment, the designs are indicated not too forcibly on a contrasting background, as in light on dark, in a cameo effect, as in the paper illustrated, and in pale colorings on even white grounds. The trend being toward the less dominant patterns, only a few of the flower patterns remain for bedroom walls. For halls, dining rooms and living rooms, scenics are offered and Directoire papers effective.

Plaids, in which lavender, pink and yellow, or gold, orange and blue appear, have a general application, also dotted grounds, especially good for small rooms. Birds, that for years were favored with great sprays of flowers suggesting chintz, have been discarded for copies of old foliage designs.



New lacquered wood armchair with pull-up bench covered in flat yellow mohair with all-over leaf design in greens and yellows. Courtesy Regent Shops, 329 E. 29th St., N.Y.C.

FURNITURE for the country house at all seasons and the town apartment is offered at Ruder Bros. in excellent values. Here, one may carry out consistent period furnishing of a room or one may select an attractive adaptation of an old model, recommended by charm of design, as well as serviceability.



Green damask armchair showing Chippendale influence. Reproduction of Tudor table in walnut. Green Chinese pottery lamp with rose taffeta shade. Courtesy Ruder Bros., 16 E. 52nd St., N. Y. C.

Of such is the new small commode made by this firm to stand close to the wall, next to a sofa or reading chair, or conveniently near a fireplace. On this may be placed a lamp, and in the four smaller drawers cards for bridge.

AS wholesale manufacturers of overstuffed furniture, the Regent Shops are constantly introducing innovations, and this season have sponsored something quite new in all-year-round informal lacquered wood pieces, that are suggestive of period types, yet somewhat modernistic in feeling.

As will be seen in the deep seated armchair with a pull-up bench intended for double use, illustrated, this has been designed on Chippendale lines and yet with its flat mohair covering tends toward the modern. Sofas of this type are to be had as well, with or without a dropleaf arm to serve as a table, and still another model of chair and sofa, that has a curved Duncan Phyfe leg and Directoire scroll arm. These are equally desirable for pent-house or sun room use. Furniture was made by the Regent Shops for Admiral Byrd's South Pole camp, Little America.

In our July issue, the name of Mr. W. Hamersley Southwick was omitted in association with Barbara Standish Le Wald's deep sea tiles, for which Mr. Southwick originated the colorful designs.



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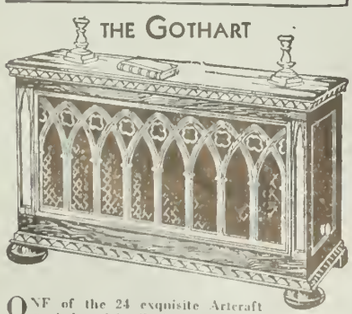
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Central Park West
Past, Present and Future
EDGAR CADMUS
Management Department Slawson & Hobbs

BACK in the early Sixties the city fathers were squabbling over the expenditures necessary for paving the street now known as Central Park West. Many of them believed using money for such a purpose would be "wasteful if not downright sinful".

One would enjoy seeing these same protesting city fathers taking their first walk on the Central Park West of today. By the time they finished promenading from Columbus Circle to 110th Street *their eyes probably would be hanging out on their cheeks.*

Where was once a rutty road—buried in dust or deep in mud according to the weather—now extends one of the city's most impressive avenues, flanked on the East by Central Park with its 840 acres of natural beauty and lined on the West by imposing apartment buildings that house leaders of New York's wealth, industry and finance.

In the interim between the muddy road and the present avenue of distinction many fine private homes were built along this thoroughfare, but these are going one by one to make room for the new-day multiple dwellings with their turrets, towers and terraces. Where one family lived before hundreds are living now due to the triumph of modern structural engineering.

Block by block the massive line of great apartment buildings has pushed forward to the northward. Heading the line now is a new 19-story building at the North corner of 104th Street. This is 444 Central Park West, a creation of the Frymier & Hanna Company, previously builders of several other West Side apartment houses.

In the present and future development of Central Park West the subway is playing its part. The new Eighth Avenue line extends straight up the avenue and there will be a station at 104th Street, right at the corner where No. 444 rises majestically above the Park.

Thus the entire avenue is being made easily accessible and has become a distinctive place of residence.

The future? From what has already happened it is very obvious that the line of apartment houses will push on to 110th Street, the north limit of Central Park. In this respect Central Park West is more fortunate than its across-the-park neighbor, Fifth Avenue, for development of that famous thoroughfare must stop considerably short of 110th Street.

In the present series of building operations along Central Park West the structures erected are meeting fully the diversified demand of the public. There are large suites and small suites, simplex apartments as well as duplex, charming bungalow apartments, windows that command an unexcelled view of Central Park, features that Mrs. Knickerbocker never even dreamed of. These have combined to make Central Park West a favorite avenue for metropolitan living.

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THERE is a never-ending fascination and a definite charm about living in the heart of the City—convenient to business, the theatres, shops, clubs and things going on—IF it can be done quietly and in comfort. A residence facing Gramercy Park eliminates the "if".

This famous park which was created almost a century ago by the foresight and liberality of Samuel B. Ruggles acquires the least of its distinction from the fact that it is the only private park in existence in Greater New York today.

For those to whom past associations mean something there is no one spot in New York which has been the home of so many outstanding people. The population surrounding the park has been greatly augmented in the past decade and similarly many names among today's inhabitants of the Gramercy Park section are known the country over.

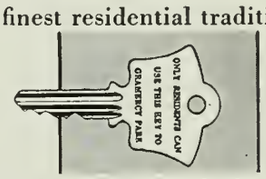
The north side of Gramercy Park on Twenty-first Street is now entirely rebuilt with fine residential buildings. Credit is due in large part to the fine work of the active Gramercy Park Association that these buildings are in keeping with the traditions of the neighborhood, the while embodying all of the most modern equipment.

The Gramercy Park Hotel, 52 Gramercy Park North, to mention only one, is decorated and furnished in the Early American period.

All the atmosphere of historic traditions is preserved, not only in the park itself, but also in many of the surrounding homes which hint their age.



Behind this sturdy gate is a beautiful park—a symbol of the city's finest residential tradition.



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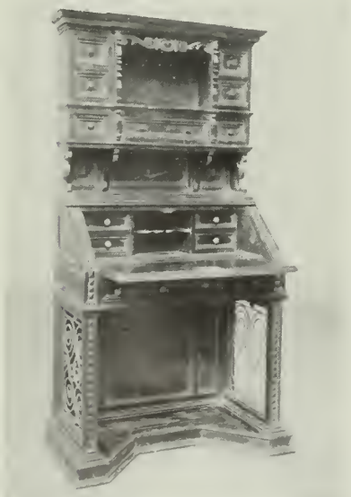
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17th Century Italian Cabinet of Walnut



The Louis XV Commode and Trumeau are exact reproductions of pure period models.

The Showrooms of S. Cavallo have for many years been extremely popular with those interested in securing unusually fine antiques and reproductions. The extensive scope of the Cavallo collection and the high quality of the pieces are the main attraction, but in addition Cavallo has always maintained a moderate price policy. Mr. Cavallo's trip abroad during the past months enables him to offer at this time recent purchases of French, Italian and English furniture, that are especially interesting values. You are cordially invited to arrange with your decorator or dealer to visit the Cavallo Showrooms.

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Connoisseurs who delight in the designs of Thomas Chippendale will be quick to appreciate this fine pedestal writing table. The crisp carving in low relief and the pleasing proportions make it an unusually effective example of a type in the designing of which Chippendale was particularly fortunate. The Bristol Collection contains many pieces of equal importance recreated by Bristol craftsmen not only from Chippendale's designs but also from those originated by other great 18th Century designers of England and the Continent. Your dealer, decorator or architect will be glad to arrange a visit for you to the Bristol Galleries. -+- -+-

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If your fingers just itch to plan rooms that are *different*



The bright beginning for this unusual room was a floor of original design. Plain blue Armstrong's Linoleum forms the field. A sixteen-point star insert completes the effect.

Here's a helpful hint from Hazel Dell Brown and an offer of a whole bookful of unusual interiors

"ALMOST every woman," says Hazel Dell Brown, "hides a longing to really venture a bit when she decorates. But habit holds back your hand, even when fingers itch to lift rooms out of the commonplace.

"It really doesn't take any daring. Merely discard some obsolete ideas, get a bright beginning, and go ahead.

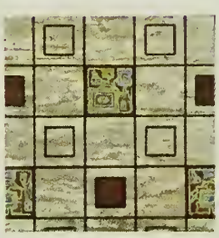
"This girl's bedroom is a good example. Take that bold arrangement of beds. It's really not so bold, and is certainly very practical now that it has been done. And the plain blue linoleum floor with its sixteen-point star of autumn tan. *That* certainly upsets some old-fashioned ideas! But doesn't it *make* the room?

"That's exactly what it did. It was the bright beginning I mentioned. Somehow, when you start with a floor of smart color and design, your room can't help but be delightfully different.

"And that start, that bright beginning, is not at all difficult to find. The hardest task is to pick out just *one* Armstrong Floor from the many fashionable effects now showing at local linoleum, department, and furniture stores.

Embossed Inlaid Design No. 6131





Armstrong's Arabesq Design No. 9311

"It's very much like selecting draperies. Your new Armstrong Floor, too, can be installed with as little bother (cemented over linoleum lining felt). And then you'll make the happy discovery that these floors are different in many practical ways. Quiet and foot-comforting. Warm, too. They even speed housecleaning, for dust can't find a single hiding place. Nor will the Accolac-Processed surface spot or stain. You keep it gleaming by a light waxing and polishing. Or simply renew the surface with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.)

"I'd like to tell you more about these floors that give rooms bright beginnings. So please let me send you my latest book, *'New Ideas in Home Decoration.'* In it you'll find a free offer of my personal help when you decorate. Just send 10¢ for mailing. Address Hazel Dell Brown, Armstrong Cork Company, Floor Div., 933 Pine Street, Lancaster, Pennsylvania."

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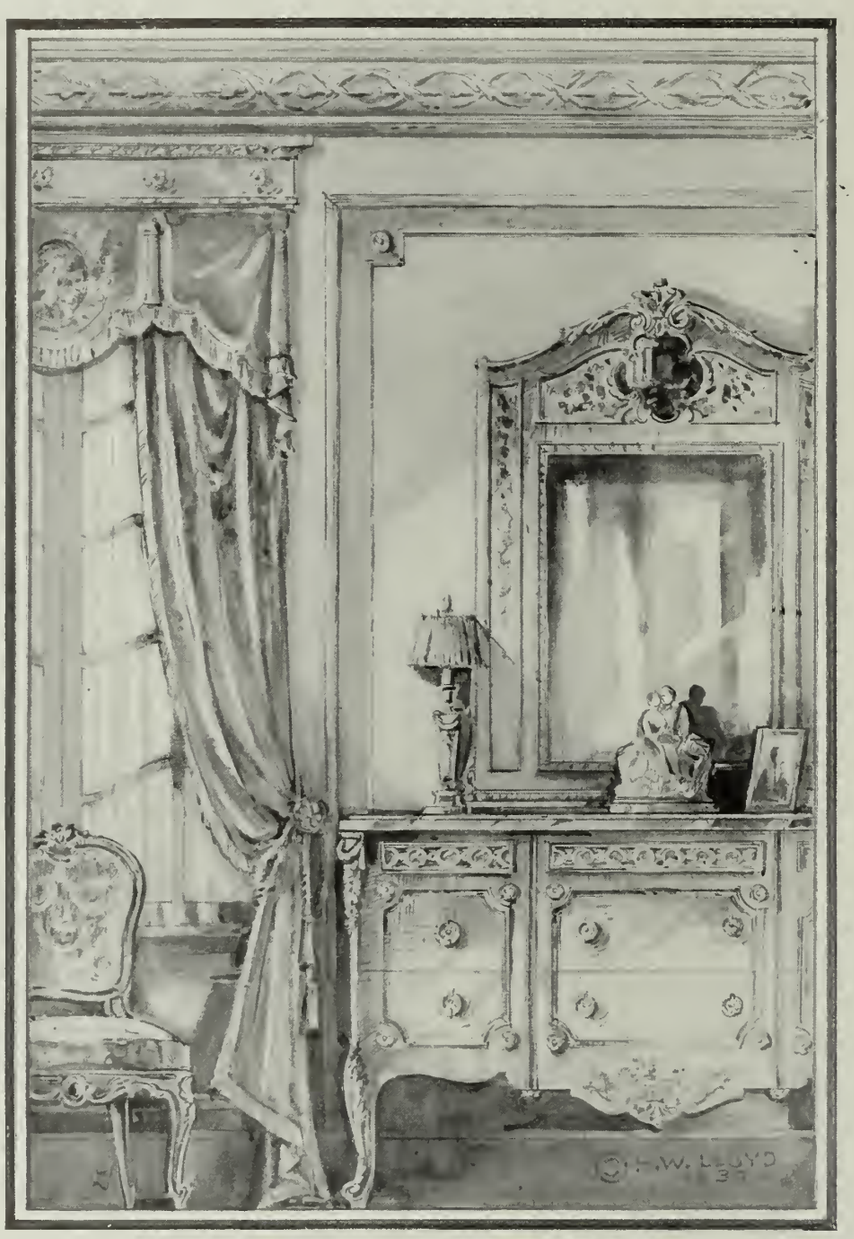
Now on exhibition at the Newcomb Galleries in New York and Boston is the most distinguished collection of Seventeenth and Eighteenth Century antiques from England, France, Italy and Spain it has ever been our good fortune to display at any one time. Attention is particularly called to the scores of originals of the more popular early English eras as well as to the many charming examples of both sophisticated and provincial craftsmen of corresponding French periods. Most of these pieces were collected during the past summer months and have arrived at our galleries only within the past fortnight. The display also includes many new pieces of high merit produced during the summer by Newcomb cabinet-makers. Without question the most important single collection of fine furniture and art objects in Newcomb history.

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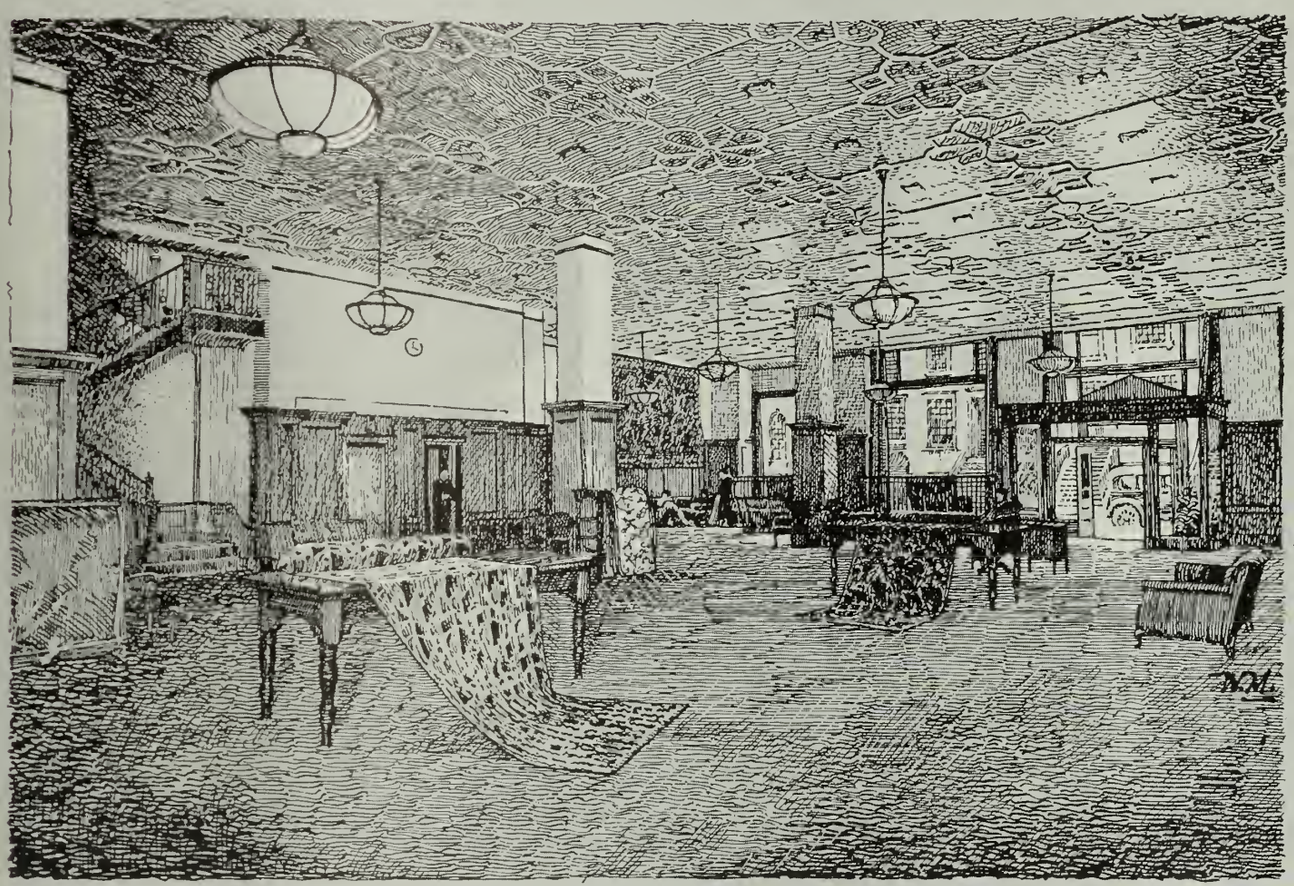
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DO YOU KNOW

—how draperies should be related to the room?
—the proper length for glass curtains and over-draperies?
—what conditions determine the choice of curtains for a room?
—the kind of floor covering to use when the upholstery and draperies contain design?
—what determines the choice of Oriental rugs?
—what determines the choice of lamps for certain rooms?
—how wall lights should be placed in a room?
—what is meant by advancing or receding colors?
—the neutral colors?
—the difference between tones, tints and shades?
—how to build up a color scheme for a room and what conditions determine the choice of colors?
—what rules determine the placing of furniture in a room?
—what rules determine the choice of furniture for various rooms?
—how to combine various styles together in the same room?
—how texture affects the looks of a fabric?
—what points are to be considered in selecting upholstery materials?
—how to make slip covers?
—how to combine various textiles in the same room?
—when rooms should be left without pictures?
—how pictures should be hung?
—how to hang a group of pictures?
—how etchings should be hung?
—why painted furniture is suitable for bedrooms?
—what three important factors must be accomplished in furnishing an apartment?
—the best colors to use for backgrounds in an apartment?
—how books may best be accommodated in a small apartment?
—the four great style periods of furniture?
—how to distinguish the various period styles?
—what two pieces of furniture are characteristically American?
—how to draw patterns for valances and draperies?
—how to make a French heading?
—how to design and make draperies for arched topped windows and doors?
—how to make and hang portières?
—how to line over-draperies?

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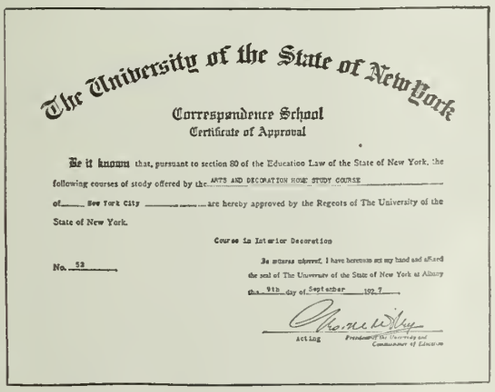
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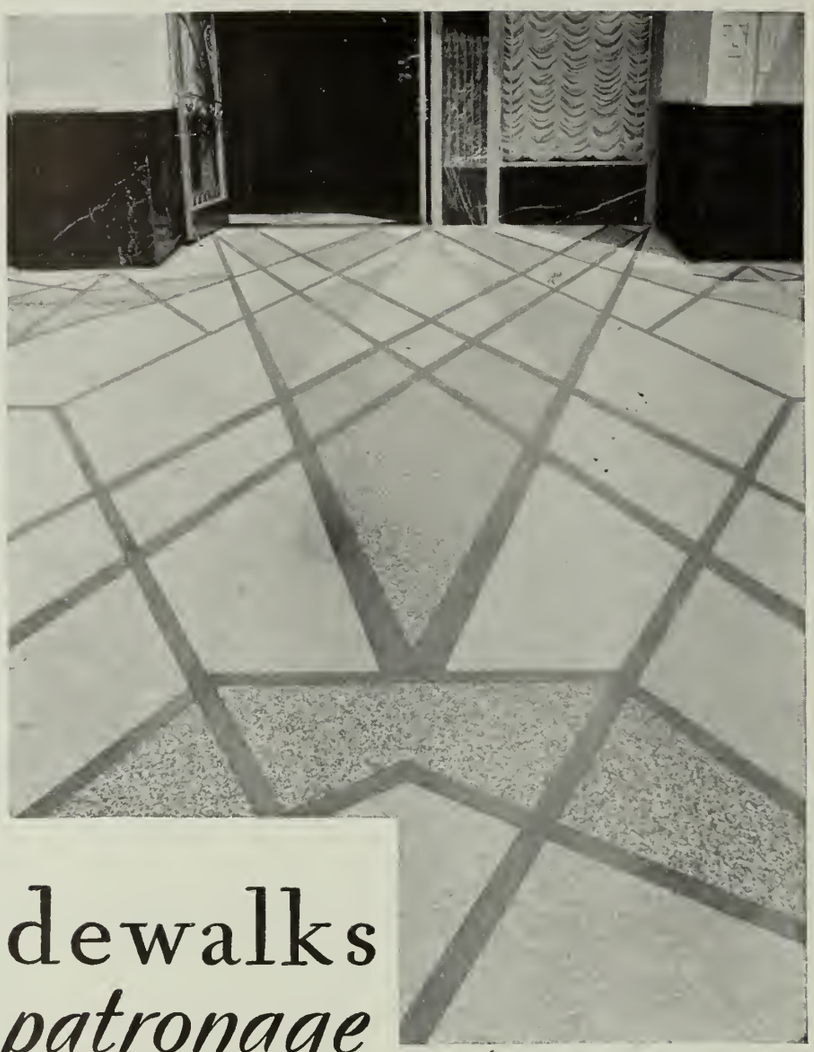
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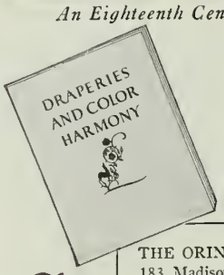
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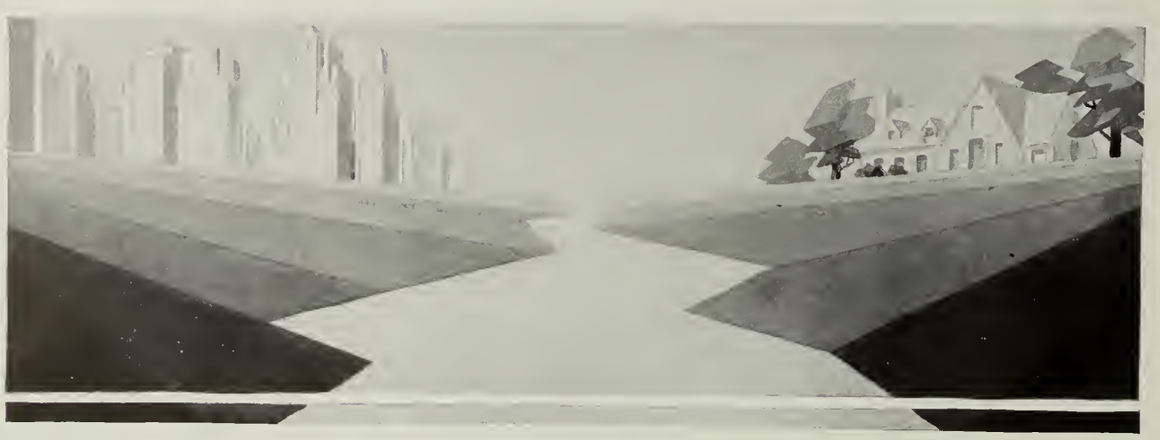
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Courtesy Grand Central Art Galleries

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"Skipper Mick," from a painting by Robert Henri
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ARTS & DECORATION is published the twenty-third of every month by Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City.

ENTERED as second-class matter, March 5, 1919, at the post office in New York City under the act of March 3, 1879.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

SUBSCRIPTION PRICE: $6.00 a year; two years, $10.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscription 50 cents additional.

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TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient return postage.

Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York

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The Relations of Owner and Architect

The Essentials of that Vital Factor in Country House Architecture, as Explained by Mr. Julius Gregory in an Interview with John Taylor Boyd, Jr. Twelfth of a Series of Articles Entitled, "The Modern Home as the American Architect Sees It"

Julius Gregory, Architect

COUNTRY houses designed by Mr. Julius Gregory bear the stamp of individuality and distinction. His success with small houses has made him a designer of large houses, and what he has to say on the subject of country house architecture applies to both.



Picturesque massing of varied building materials against a steep hillside, with stone stairs leading up to the house from the street

One day in May, Mr. Gregory met me at the clubhouse of the Architectural League of New York, and there, at luncheon, we had our interview. "It might be valuable, Mr. Gregory," I suggested, "if you gave a bit of advice on the function of the architect and his relation to his client. There is much popular writing on this subject, but it is by no means exhausted."

Mr. Gregory smiled. "Perhaps too much is said," he replied, "about the necessity of having the architect for the artistic side of the house. The architect is still looked upon as the man who makes a house look beautiful—and up-to-date—and, to some extent, as one who gives it as much of an air of social distinction or correctness as possible. But just how does an architect make a house artistic? Only by being business-like. That is the point. There is not a thing in a house that does not require from the architect the utmost intelligence to handle it properly. To go further, the architect must have an efficient business organization. To mention only one requirement, his organization must be accurate in bookkeeping. And even more important is the fact that, in artistic matters, such as the need of obtaining the right character and harmony in building materials, the successful result depends on a long process of business administration necessary to make the artistic judgment effective. To illustrate with the case of brickwork. First, the desired effect must be as clearly specified as possible and the brand of brick must be chosen in advance that will combine the essential requirements of color, texture and harmony with price and with the reliability of the manufacturer in delivering the brick on the job at the right time and according to sample. In the specification, the bond, method of laying, character and size of joint and color of mortar must, of course, be stated. But that is not enough. You cannot paint a picture by writing specifications and letters of instruction. For that, are required the personal direction by the architect of experienced workmen on the job and also the cooperation of a contractor and foreman who are anxious to team up with the architect in getting good-looking brickwork. Here, again, in the background, is the architect's business activity which makes sure that, when the architect comes on the job a few days before the time scheduled to begin the brickwork, the right type of contractor, foreman and mason are there to meet him. Then little samples of wall are made up with utmost care and with some experimenting, in order to get just the right color and texture in the brickwork and to make sure that the effect harmonizes with the other materials and with the subtle color and light of the locality which must be felt almost instinctively. But the executive work does not stop there. The architect must appear on the job at frequent intervals in order to make sure that the brickwork is being carried along according to the samples and perhaps he will modify it slightly so as to get the right effect in the broad expanse of walls. Perhaps, as the work proceeds to the construction of the garden walls or outbuildings, the architect will vary the character of the brickwork still further, to give it a more rustic appearance."

"Sometimes it is necessary for the architect to keep the business man himself straight," I remarked. "Often, the last thing a business man wishes to be in building his own home is business-like. He prefers to treat it more as a sport, as a plaything. You can't blame him for that. But how he can mix things up in a building operation, sometimes! Until the workmen are ready to strike and the contractor wants to quit!"

Mr. Gregory smiled and continued. "The architect must know the local laws and the local building conditions. The first thing he does when he enters a new locality is to read all the laws and to find out what the local conditions of building—even mortgage conditions—are. Building code, sanitary code, fire regulations, zoning regulation—yes, and legal practice affecting mechanics liens and contracts—and insurance requirements. How necessary it is for an architect to use his head when he places a building upon a plot!

"And when he plans the building he should keep not only his feet on the ground but his ears as well—to find out what his clients really are seeking. Simply to dream how lovely the design will be won't make it come true!

"Years ago, people were willing to take what they got from an architect. They didn't know much about it themselves. Often the architect was arbitrary—a little god. Now people know much better what they want and they get it."

"Do you remember," I asked, "the stories that used to be told of the architects of a generation or two ago? The picturesque pioneers who revived architecture in this country? Who never hesitated to use heroic measures to keep their delicate patient alive? The old stories that builders as well as ar-



Rustic masonry and high-backed roof on a level site sloping down toward the rear

chitects love to tell of Stanford White—especially that one when he suddenly arrived on the job just as a very expensive and very large tile roof was finished. The effect was too regular, too mechanical, to suit him. 'Rip it off! Every tile of it! and relay it as I tell you!' was the substance of what he said, but not in such mild language. The roof *was* ripped off, it *was* relaid, and, what is more, the owner paid the bill! White was a strong man."

"The architect's supervision of construction," said Mr. Gregory, "is the most essential factor in securing good results. I don't see how you can build a satisfactory house without it. Once I made the mistake of leaving a set of drawings with an owner to carry out himself. I took pains to go over all the details with him—particularly the artistic treatment of the various building materials, and the finishes. I showed both him and the builder samples, pointing out to them examples of what was necessary in houses already built. But, in spite of all my care, the result was not a striking success."



Character and charm of fine brickwork and tall brick gabled chimney

"The same thing is apt to happen after a house is completed," I observed, "when the owner undertakes to add some little feature to his house—a porch, an outbuilding, a dormer, a terrace, say—without thinking it necessary to call back his architect. But the addition is just the wrong thing in the wrong place, and a work of art is damaged."

"It's terrible!" Mr. Gregory agreed. "Generally people are so interested, so enthusiastic! When they are, they usually need an architect to restrain them, because enthusiasm that must be perpetuated in masonry and timber is dangerous. On the other hand, if people are not especially enthusiastic, the architect must work up enthusiasm in them. The same is true of contractors. An architect cannot get good results without the fullest aid from contractors, foremen and mechanics. People travel in Europe and are thrilled by the marvellous craftsmanship of the old buildings and they drink in the stories of the devotion of the old builders to their work. But the same thing happens here and people are realizing it."

"That brings up another matter," said I. "Today, the architect's supervision of construction is becoming so extensive and so technical, that some architects feel that they have arrived at a stage where they might as well handle the construction operation itself—doing what the general contractor does, that is, let contracts directly to subcontractors for the different trades concerned, but acting as a representative of the owner and not guaranteeing the cost. This protects the owner on the cost side to a large degree and the architect's fee is increased to cover his additional effort."

"That problem is a question of organization merely," Mr. Gregory said. "Some architects do it, but I don't think I would want to. It seems to me that I have all I can do now to handle my end of it when there is a competent, re-



Charming simplicity of wood shingled walls

sponsible contractor employed. He is valuable in following up the work. Then I don't need to be constantly after the plumber and the painter and the rest of them to get them started and to keep them on the work. Of course, some contractors will throw a good deal of their detail work back on the architect's organization if they can."

"That is particularly true of the mechanical trades," said I. "Even with a good contractor on the job, some architects say that they have so much trouble with heating and plumbing and electric work—also painting—that they prefer to let that part direct to subcontractors, as a better arrangement for all concerned."

"I don't get that kind of a builder," Mr. Gregory said, "and when an architect gets a new contractor, he must teach him how to do many things, particularly those relating to the artistic use of building materials. I have little samples of slate and wood and masonry built up at the job. But even then I have found that an excellent way is to show builders—and owners—actual houses—the bad points as well as good points. They grasp the idea more easily that way. They can see better in a completed building the relationship of the various materials, one to the others, and they can see it in broad masses and surfaces. But the curious point is, that you cannot teach them the artistic use of building materials well enough to leave it for them to do.

"Construction is, of course, an endless study," continued Mr. Gregory. "I am just now starting a house near Sound Beach, Connecticut. It is located about sixty feet from Long Island Sound. We had a problem straight through to make it waterproof. The cellar floor is fifteen inches thick, reinforced against the hydrostatic pressure of the ground water, and the entire cellar is waterproofed, with the cellar windows all set above grade."

"What do you think of fireproof houses?" I asked. "People often feel that they would like to live in a fireproof house."

"The thing that interests me in a 'fireproof' house is that it does away with shrinkage and cracks. In non-fireproof houses, some shrinkage is almost unavoidable and cracks appear—inside and out. People don't like cracks. The avoidance of fire is not so important because few people would live in really fireproof rooms—rooms with nothing inflammable in them.

"Insulation is another thing that is interesting me at present. I believe that insulation is one of the most valuable things that can be put into a house. But one must make a thorough job of it. A minimum of one inch is necessary in the insulation material and one and a half inches is better. In some places, the local gas company refuses to install gas as a fuel unless the house is well insulated, and up to that standard. Then, the insulation must cover all the interior surfaces, almost as thoroughly as waterproofing. You must stop all vertical and horizontal circulation of air in or out of the house, by firestopping and otherwise. In a recent house that I designed, the insulation was sprayed over the entire inside surfaces of the house—on the stone walls, before they were furred—and then it was carried right over the roof on the underside and over the beams. That house was plastered in January and it was actually warm when heated by only a couple of coke pots.



Dignity and beauty in the entrance porch of a charming Southern home



Robust rustic masonry, slate roof, oak details and metal casements touched by the shadows of an old apple tree

Splendid effect of fine massing and of structural strength, accented with deep shadows of walls and roofs. The masonry is a splendidly rugged effect, made of local stone, roughly shaped, contrasting picturesquely with the oak and the tile

There are thermostats in each room and the house tends to be too warm.

"The mechanical installations are constantly being improved. In heating, the trend is towards concealed radiation. It is almost as efficient as the old exposed type and it takes up only three and a half inches of space between the studs. Also, in the last two years, the old hot air heating method has come back—but this time much improved in every way and with the addition of a motor-driven blower and a humidifier. But in a large house two installations must generally be used."

"If we could only reduce the several separate installations in a house to one system, using one fuel or power to do all the work of heating, lighting, cooking and heating water!" I exclaimed. "That would be the ideal way. But it has not yet been discovered as a practical matter."

"No, we have not reached that goal," replied Mr. Gregory. "The next step seems to be oil burners for heat and hot water. There one burner in the boiler of the heating system also heats a coil that heats the water for the hot water supply."

"Do you notice any new ideas in the planning of country houses, Mr. Gregory?"

"There seem to be fashions in planning. Do you remember the enthusiasm over sleeping porches some years ago? And the sun parlors? Now people want breakfast rooms for the children. They are preferring terraces or open porches to closed porches. And, of course, the great thing now is color. People seem color-crazy," smiled Mr. Gregory.

"Even the plumber stands in the front rank of our aesthetes, with his fixtures in pastel shades, borrowing the delicate tones of our loveliest fruits," said I.

"Color—colored tubs—colored tile. And of course, the tiles match the tubs. Glorify the bathroom! A client had electric bathroom heaters, controlled by switches in the bedrooms! And I would advise owners, after they have decided on all the electric base outlets that they will need, to put in twice as many.

"And all this complexity makes of great importance the relationship of architect to owner. I doubt whether in any kind of work the relationship is closer. You have heard that before, but it is true. The architect must be listening and noting each word—even the lightest ones. I look back upon many delightful experiences in that relationship—some I would not have missed for anything. The owner should be as frank as possible with the architect. It is not easy to discover just the design that is right for all the many circumstances of the case. Usually there must be a long process of understanding on both sides. That is why I make innumerable sketches, one after the other. So, people will know exactly what the house will look like when it is finished.

PHOTOGRAPHS BY SAMUEL H. GOTTSCHO SIGURD FISCHER R. CRANMER



An end of the Southern house with gables and chimney giving height and a picturesque touch

"And another point—people should get both the architect and the landscape architect started at the same time, if they can afford it. That makes for coordination and it saves much time and trouble and expense. It is the same with the decorator.

"Take the case of the Wilsputte house at New Rochelle (Illustrated in this article). The landscape architect was retained at about the same time that I was, and work was actually started on the grounds when I began on the design. The landscape architect employed the same contractor who was constructing the house. The result was that the masonry of garden walls, terraces and similar details had the same character as the house and that, when the people moved into the house, the grounds were also complete—so complete that the place looked as if they had lived there for some years.

"Even in cases where people do not feel that they can afford the services of a landscape architect, in the end they bring him in. In fact, I think that the landscape architect is now coming into his own and that people appreciate his value. So they might as well get him started at the beginning.

"In this case, also, the interior decorator was brought in at the beginning. She was a woman, with the background of an architect, the result of having spent several years in an architect's office. At once she entered into the spirit of the design, went thoroughly over all the detailed drawings and the letter files and thus was able to design all the draperies and furnishings in harmony with the design.

"And, of course, the more interested the client, the better. I don't mind when clients come to me with preconceived ideas. The one I get in trouble with is the vague fellow who doesn't know what he wants. I would just as soon build a house for the whole wide world.

"That is, if he persisted in being vague—. But what really happens is that the uncertain

(Continued on page 117)



A picturesque group silhouetted against hillside trees on a grassy terrace

An Apartment in Eighteenth Century English Style

The Park Avenue Home of Mr. and Mrs. Louis de l'Aigle Munds Is Done in the Most Distinguished Manner of Its Period. Only Mrs. Munds' Bedroom Is French Louis XV and XVI Styles

Hayden Co., Decorators

PHOTOGRAPHS AND CAPTIONS BY LUCY LAMAR



The drawing room of this New York apartment has walls of Georgian soft green panels, with windows outlined by red brocade. The fireplace is Georgian green and white marble, surmounted by an 18th Century painting

Second view of the drawing room shows interesting Chippendale pie-crust table, a spider-leg table, a pair of green brocade velvet love seats, and a painting by Francis Cotes. The floor is covered with an antique Persian rug





The library in this lovely home has walls in walnut paneling, a soft blue damask Queen Anne couch and a pair of fine Hepplewhite chairs. The draperies are red brocade the same as in the drawing room. An 18th Century English desk is a fine detail in the furnishing

In the entrance to this beautiful apartment the interest centers in a fine old Chippendale mirror hanging above a Sheraton side table which holds two crystal rondels. And this harmonious interior is completed with a Queen Anne lacquer clock and Queen Anne carved walnut chest





In the dining room, the walls are pale green with panels of antique Chippendale paper. The draperies are gold brocade which also covers the Chippendale chairs. The splendid Duncan Phyfe table is dated the end of the 18th Century and an old walnut chest is a note of distinction

Mrs. Munds' bedroom is French, a combination of Louis XV and Louis XVI periods. The carpet is soft gray, the walls pale gray, draperies of pastel blue and rose. The Louis XV bed in rose brocade with powder blue taffeta canopy. The old rosewood cabinet and Louis XV bergères are very fine





A bunch of Fall flowers, clustered in an old ginger jar. Mr. Galsworthy has planted and raised all these blossoms and then transplanted their charm to his canvas. His garden is an old fashioned one and charming to a degree, and his paintings of flowers have the same naïve and lovely quality

PHOTOGRAPHS BY
PETER A JULEY

Garden and Study Combined

Frank Galsworthy First Plants His Lovely English Garden and Then Paints It for the Joy of all Continental and American Gardeners



A study of dahlias by Frank Galsworthy, the flower "models" taken from his own garden. Mr. Galsworthy's dahlias are quite famous in England and his paintings of them are popular over two continents. To some his being an excellent botanist gives his paintings added value

Enchanting California Garden Stairways

There Is Almost a Splendor of Architectural Beauty About These Stairways as They Mount from Pool to Pergola

By CHARLES ALMA BYERS

PERHAPS there is no detail in the landscaping of a garden that can add so much to its individuality and charm as does a well-designed stairway. Leading from one level of the garden to another, and providing sheltered nooks for interesting little trailing plants, a few steps can immeasurably increase the attractiveness of the garden and imbue it with an intriguing suggestion of romance.

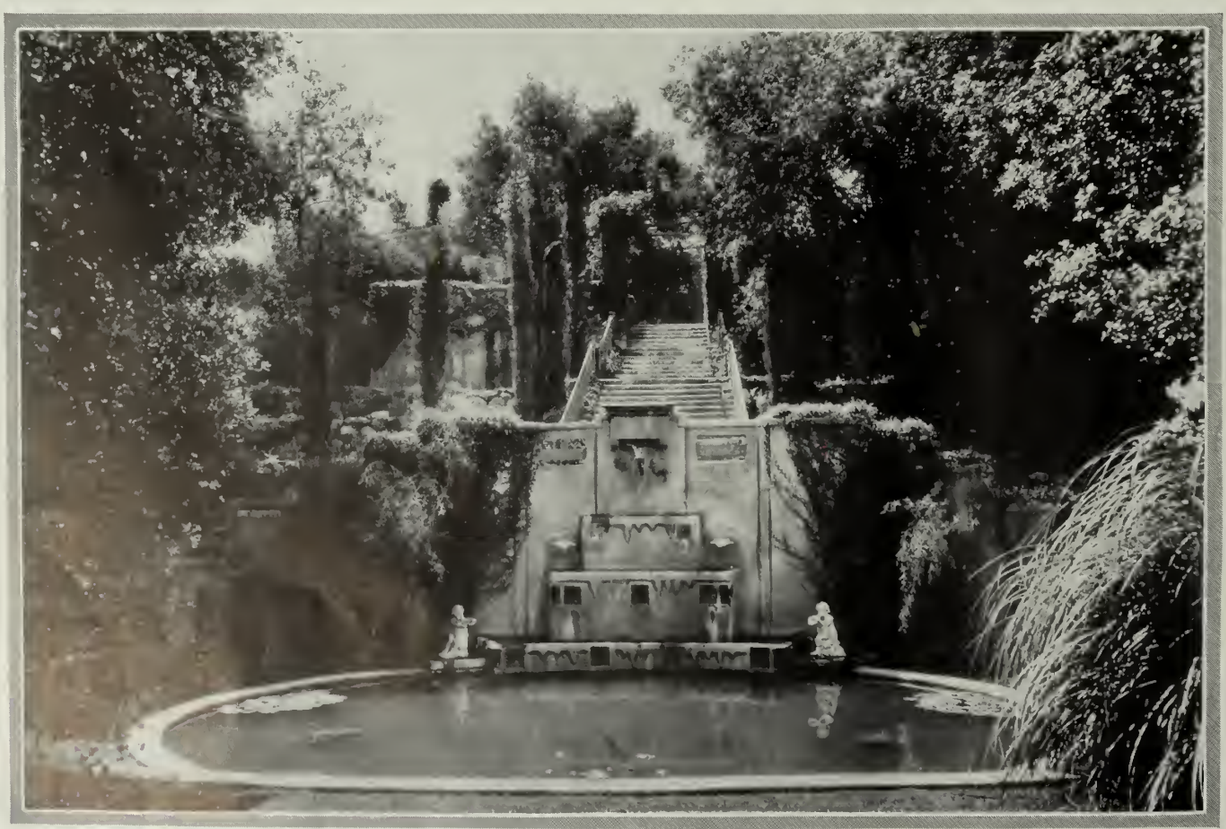
Such stairways are restricted to grounds of sloping or otherwise suitably irregular topography. They provide a convenient means of ascent or descent over grounds more or less steeply inclined or terraced. Naturally they are most ideally suited to the home setting of considerable extent. However, even the small garden, if of sloping character, will often permit the use of at least a short flight of steps.



Garden stairways present, in their building and planting treatment, a number of very interesting possibilities, for the exercise of individuality of taste. They may be of cement, stone, brick, or tile, or perhaps a combination of two or more materials—such as cement and brick or brick and tile. Natural stone, either sandstone flagging or a dressed kind, creates, when properly handled, a particularly admirable garden stairway, especially where a rustic effect is desired. Cement, brick and tile are usually favored for formal schemes.

Right—This stairway has steps of gray cement, enclosed at the sides by low, stepped-up stucco walls in white. The home of James W. Gillespie at Montecito, California. The luxuriant planting is tropical in effect. Bertram Goodhue, Architect

Below—The charming effect of an old Italian garden is achieved by a broad stone stairway leading down to a cascaded wall fountain and a large circular pool. Home of F. F. Prentis, Pasadena. Green & Green, Landscape Architects



Sometimes, there is a desire for an aged effect in such stairways; in such cases, stone is given the preference. If sandstone flagging is used, the treads will, in some instances, be mechanically ground down to give the effect of being foot-worn. Cement is also occasionally used to give this long-weathered appearance. It receives its artificial ageing mainly through the use of mixed-in coloring, to give a mellow, antique tone, and by mottling or streaking with suitable stains.

Garden stairways permit considerable variation in design. They may rise in a single, straight flight, or, if the slope be of sufficient height, in a series of flights—broken at intervals by landings or stretches of step-free walk. Again, they may curve gracefully, or where they are comprised of two or more flights and the slope is of suitable contour, they may be planned with flights running at different angles. Indeed, it is by their being broken up in some such manner, or by being planned in winding style, that garden stairways, especially those of unusual height, are made most attractive.



Above—Rising through a lane of Italian cypress this stairway of red brick makes a particularly effective spot in a formal garden. Vines from flower boxes spill out over the edges of the broad steps. Myron Hunt, Landscape Architect

Interesting possibilities also lie in the railings or other enclosures of these stairs. Wooden balustrades are rarely employed and composition ones—of artificial stone—have lost much of their old-time popularity. The real balustrade, of spindle-style uprights and a top rail is now considered adapted to use in such stairways only where an old-fashioned effect is desired. Iron railings in black, brown, cream, light gray, or polychrome tints, are popular, and alike adaptable for creating either an antique or a modern appearance. Low walls, solidly built of cement or brick, doubtless constitute the most popular form of enclosure for the garden stairway of today. Naturally, they are of various designs, and may be constructed in any height desired. Frequently their tops are hollowed out or form a base for jars to hold flowers and vines, the vines draping down over the sides with charming effect.

Garden stairways also introduce for consideration certain other garden features such as fountains, miniature pools and sundials. Perhaps, at some turn in the stairway, there will be a landing that because of its size or its plainness, needs to be given some special treatment in a decorative way. If so, a wall fountain, spilling its water into a tiny pool below, will admirably supply the needed touch—or perhaps a built-in seat or a sundial. Stairs should lead from one lovely spot to another.



Below—A beautiful garden stairway in the home of F. L. Loring, Pasadena, brick for the steps enclosing wall and balustrade of whitewood. A wall fountain and pool are effective features. Myron Hunt, Landscape Architect

The New Idea in Wrought-Iron Fire Screens

In these Clever Silhouette Wrought-Iron Screens, the Figures Are Members of the Family, Their Horses Are Favorites from the Stables and the Dogs Are the Kennel Pets

Designed and Executed by Thomas Wood *Courtesy Lucy Lamar Galleries*



Above—
Family of Mr. Walter B. Eaton, of Aiken and Cedarhurst. These are actual portraits of the family and mounts and one gets also a glimpse of South Carolina landscape

Below—
Fire screen in the home of Mr. Frank Burton of Aiken and Westbury, Long Island. The scene is on the Aiken polo field; long leaf pine forms an attractive background



Distinguished Libraries in Beautiful Homes

In this Group of Six Libraries, Definitely Important Periods of Furnishing Have Been Arranged By Decorators of Authority

The fifth in our Series of Distinguished Rooms. In the October issue paneled rooms will be shown



Ancient Tudor carved oak library, restored and adapted for a New York home. Original furniture of Elizabethan and Jacobean periods has been used. Rich brocades and velvets are employed for upholstery and draperies. The ceiling is groined and ribbed in plaster. The overhead light comes from an antique brass chandelier. The bookshelves, set into the paneling, are an integral part of the wall

H. F. Dawson, Decorator



An old English library with fine Elizabethan paneling enclosing the bookcases. The furniture is Elizabethan and Jacobean with a few 18th Century pieces. The stone mantel is 17th Century. The old Persian rug has a warm rose background. Windows have old stained glass insets and are draped on either side with antique brocade. The armchairs are upholstered in red velvet

Charles of London, Decorator

PHOTO BY MATTIE EDWARDS HEWITT



PHOTO BY F. M. DEMAREST

The delightful French reading room in the home of Mrs. Demme Douglas in Sutton Place has blended brown, blue-green, and gold in the color scheme, repeated in the Chinese draperies. The armchairs are covered with dark brown moiré. The curios in this room are very rare—delicate jade trees, carved ivory tabernacles, and over the sofa is a fine Hopner portrait which adds its own special distinctive note

Mrs. Julia Whitcomb, Decorator



PHOTO BY MATTIE EDWARDS HEWITT

A more simple library is shown here with inset book shelves flanked with wall panels. The room is painted a light buff and the floor has wide oak planks covered with a plain velvet rug. The doors at the right lead into an unusually good pine dining room. The furniture of this room is early Colonial, as are the prints and lighting fixtures. It is a pleasant and graceful room in which to study or read

Alfred Busselle, Architect



An elaborate English library with woodwork of quartered oak, dark brown, with wax finish. The frieze circling the top of the walls is old embossed silver and gold decorated leather. The side walls are beautifully enriched with pilasters and carved overdoors and mantels. The ceiling is ornamental plaster. Most of the furniture is Jacobean, 1660, although the room is 1610. The furniture is covered in damasks and Genoese velvet

Lenygon & Morant, Ltd., Decorators

PHOTO BY MATTIE EDWARDS HEWITT



A Spanish library in the home of Mr. Edward S. Moore, at Palm Beach, designed by Addison Mizner. The ceiling is beamed, and is decorated in shades of red and black on a grayish cream background. The bench at the left is a very rare Spanish Gothic piece and the floor, of Mizner tiles, is covered with antique Spanish rugs. The furniture is old Spanish, and the wall bluish green plaster. Old Gothic hinged panels close over the book shelves

Dahlias Are Plants of American Origin

Although These Gorgeous Blooms Were Not Introduced into Ornamental Gardens of America until a Century Ago. Seventh in a Series of Practical Garden Articles

By MARSHALL A. HOWE

Acting Director-in-chief, New York Botanical Gardens

THERE are doubtless still some people in the United States to whom dahlias are simply "flowers" or "posies", with no special bearing on the great currents of the world's thought and action! However, to a yearly increasing number of enthusiasts, a collection of modern dahlias is a long-continued source of wonder, astonishment, and admiration. The growing popularity of the dahlia appears to be due to the wondrous beauty and diversity of its flowers, both as to form and color, and to the fact that, under favorable conditions, the earlier and freer-flowering varieties may be depended upon to furnish flowers for two or three months, beginning, perhaps, by the middle of July and continuing until the arrival of the killing frosts in October and November. The dahlia is, however, essentially an autumn-flowering plant and is at its best in the cool shortening days of September and October. The glories of daffodils, tulips, peonies, irises, rhododendrons, and gladioli are indeed most striking and it would ill become any dahlia-lover to affect to despise them, but he may be permitted to point out that the glory of any one individual plant of these groups is short-lived as compared with that of a modern dahlia.

Dahlias are plants of American origin. They exist in nature as twelve or fifteen rather poorly defined, or at least imperfectly



Dahlias at The New York Botanical Garden in October, the old salmon-pink "cactus" variety, Countess of Lonsdale, in the foreground

An attractive plant of the bright rose-pink "decorative" dahlia, Winifred Devine, at The New York Botanical Garden in October

The bronzy-buff and gold dahlia, Jane Cowl, introduced in 1927. Although new, this variety ranked third in popularity among experts



A collection of "cactus" dahlias, representing four older varieties in rich colors

understood, botanical species, mostly natives of the mountains and table-lands of Mexico and of northern South America. The first printed record of anything that botanists are able to recognize as a dahlia occurs in a large quarto volume on the natural history of Mexico by Francisco Hernandez, a Spanish physician who was sent to Mexico in 1570 by King Philip II, with a credit of 60,000 ducats (about $138,000), to study and report upon the natural products of this "New Spain". Hernandez remained in Mexico seven years, collecting and studying the plants, animals, minerals, and antiquities of this new, yet old, country. He carried back to Spain sixteen folio volumes of manuscript and drawings and deposited them in the Escorial near Madrid, where nearly a century later they were destroyed by a great fire, but, apparently, a duplicate of certain parts of his writings and of some of his drawings reached Rome, where they were published in 1651, in Latin, the language of the learned of that day. Here were printed figures and a brief description of what, doubtless, is now known as a dahlia, under the native Aztec name *acocotli,* which is said to mean also a pipe or a water-pipe, evidently in allusion to the hollow stems of the plant, which, in the autumn, often carry notable quantities of free sap. The present widely known name dahlia was not bestowed upon the plant until more than a century later and more than two centuries after it came to the attention and caught the interest of Hernandez in Mexico.



A nine-inch spinel-red "decorative" dahlia, Mildred Brooks Hoover, originated in California and named for a sister-in-law of the President of the United States. From a flower grown at The New York Botanical Gardens

In 1789, a prominent date in the history of the United States, an assistant to the director of the Botanic Garden in the City of Mexico sent seeds of the *acocotli* to the Abbé Cavanilles, later Director of the Royal Gardens of Madrid. The seeds grew, produced plants that flowered in Madrid the first season, and in 1791 the Abbé Cavanilles described it in Latin in the orthodox botanical fashion, published illustrations of its leaves and flower, and gave it the name *Dahlia pinnata—Dahlia* in honor of Andreas Dahl, a Swedish botanist who apparently never had anything to do with the plant—and *pinnata* because its leaves were divided in a more or less feathery fashion. Three years later, he described two more forms, or species as he considered them to be, naming one *Dahlia rosea,* because its flowers were rose-colored and the other *Dahlia coccinea,* because its flowers were scarlet, but so many varieties or sorts appeared in the course of garden cultivation that botanists tired of giving Latin names to them, so, later on, they were all lumped together under the expressive name *Dahlia variabilis.*

The flowers of the first-known forms were of the "single" or "half-double" type, but those that were "fully double" soon appeared and these became increasingly popular. By 1816, the Royal Horticultural Society of England had sixty double-flowered dahlias in cultivation and by 1841 an English grower is said to have listed as many as 1,200 varieties —all or nearly all supposed to have descended from the seeds sent from Mexico to Madrid in 1789—a truly remarkable example of a plant's capacity for variation, when that capacity is aided and abetted by man.

Dahlias were introduced into the ornamental gardens of the United States somewhat more than a century ago. Five years ago, Professor J. B. S. Norton of Maryland published a booklet entitled "Seven Thousand Dahlias in Cultivation", meaning varieties, of course, and not individual plants. New varieties placed on the market since that date would bring the total to more than 8,000. Most of them are offered for sale by American dealers. No one desires to grow them all, for hundreds and thousands of them have been replaced by newer ones, similar but better.

A recent booklet by the author just mentioned gives a summary of the first-choice varieties of thirty-five of the best-known dahlia specialists of America, and a few from Europe, who were asked to list their twenty-five favorite varieties and give reasons for their choice. The best all-round dozen varieties according to this expert referendum are, in order of popularity: Jersey's Beauty, Mrs. I. de Ver Warner, Jane Cowl, Ambassador, Edna Ferber, Ellinor Vanderveer, Marmion, Sagamore, Jersey's Beacon, Mariposa, Trentonian, and Mrs. Eleanor Martin. This list doubtless reflects the prevailing popularity of the "big fellows", yet it must be admitted that all of them rank high in form and color of the flower. When general vigor, disease-resistance, and free-flowering qualities are taken into consideration, the present writer would be disposed to substitute Judge Marean, Margaret Woodrow Wilson, Papillon, and Calvin Coolidge, Jr., for four of those included in the list. For the very choicest of large exhibition flowers, if the lists were to be extended, one could not afford

(Cont. on page 96)



Jersey's Beauty, a "true pink decorative", introduced in 1923 and easily the most popular among dahlias in the United States



Decorated by The Queen Anne Studios

Rooms from Beautiful Boston Apartments

This Group of New England Rooms Are of Exceptional Charm and Are Definitely More French than Puritan

Above—This bed room combines several French periods. Its paneled walls are yellow green and there is a 15th Century mantel of tête de nègre marble. The furniture is old French and the bed canopy is Breton lace over ashes of roses silk. The rug is an old and very fine Aubusson

Below—The murals in this living room in Boston were old French canvases found in a house near Tours. The marble mantel is Georgian and the easy chair is covered in Nattier blue brocatelle. The walls are done in darker blue. The Regency armchair is done in old yellow needlepoint





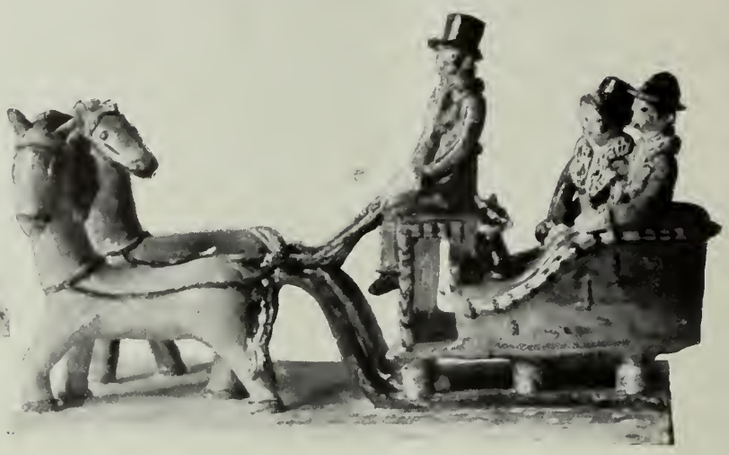
Above—An old Italian spinet is seen in this pine living room and the sofa is antique Sheraton. The draperies are old chintz and there are old shield-back Hepplewhite chairs and an interesting, very old pine corner cabinet

Below—A second view of the French living room. The kneehole desk is Chippendale and the porcelain horse is of the T'Ang period. The rug is a Yarkandie, hand-made, in Kashmir. Console tables are of the Adam period





Left—This amusing little portrait of a motorist, evidently new to his car, is shown in brilliant colors of blue and yellow, with intense black for the machine



Modern Viennese Figure Porcelains

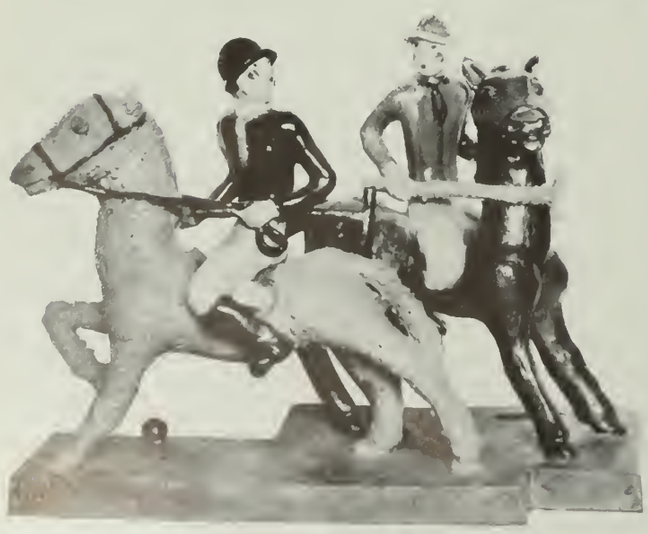
These Humorous Designs from Vienna Are All Presenting in Some Rather Amusing Way, the Modern Interest in Sport. So We See the Horses, the Motor Car, the Sleigh, Golf, and even the Carousel.

Above—An old-fashioned sleigh, with two horses looking around with an air of great curiosity at the occupants, perhaps not liking the little porcelain figures and least of all, the foolish little dog



Left—A modernistic idea for a carousel with very fantastic children. The animals look most proud and pompous and the children are somewhat in the shade. The colors are very gay and absurd and the little cock crowing so lustily, which seems to furnish the only music, is in black and white

These Little Figures Were All Designed by Gudmann Bandisch, and Were Executed at the Ceramic Factories of Wiener Werkstätte



This is evidently the modern idea of a game of polo. The horses are quite animated and the players seem somewhat confused, whether over their steeds or the game one can only venture a guess. Figures are in brilliant colors

Right—Golf must, of course, be included in this porcelain sport world and the most amusing thing in this group is the tiny caddy, who seems to belong to some miniature world, with sticks out of all proportion to those required by the golfers



Courtesy Elsie Sloan Farley



Wing chair of the more elaborate type with carved legs and exposed carved facings to the arms, covered in crimson damask

Grandfather and Other High-Back Chairs

These Old Seats, Popular Alike in Castles and Cottages of Old England and in the Homes of the Early Colonists, Have Heard Many a Stirring Tale and Known Many a Forgotten Romance

By EDWARD H. WENHAM

THAT sentimental affection we all hold toward scenes we once knew finds various expressions and even through so prosaic a medium as furniture. Few will admit, perhaps, that earlier memories in any way influence the furnishings of our homes and foster a predilection for certain articles. But they do so none the less. This influence is often the parent of the desire for rooms in the styles of by-gone times. It shows itself in the preference for some particular type of design in a desk, sideboard, bed, chair or other piece, the explanation being that when we come to select furniture for our home, we unconsciously hark back to that familiar in the days of our childhood. It may be our thoughts unconsciously return to an old farmhouse in New England or Pennsylvania, to a town house in a Mid-Western city or to one of the aristocratic mansions of the Old South. Either one may have been the first home we knew; yet each remains impressed on the memory, for, as the poet wrote, "Where e'er I may go through the world to and fro, my thoughts turn to that old-fashioned home." It matters not what happens in after years, whether we meet success or failure in our search for material prosperity, the memory of that old-fashioned home never becomes dimmed.



Always, too, with each of us, there is the mental picture of some one piece of furniture closely associated with our early days. So it is we repeat it in the home we later build; which explains the survival of many old styles of furniture and the consistent appearance of like objects in different homes of to-day. The affection inspired in this way is mostly directed toward certain seats. We remember these in connection with happy hours among people who were kindly; and, curiously enough, we are more inclined to select chairs we knew in the rooms of our grandparents when we were privileged to stay at their home.

To this we may attribute the persistence of the high-back wing type, often spoken of as "grandfather" chairs. No article of furniture is more romantic, and in its own proper setting, beside an open fireplace, one of these old seats seems to suggest the whisperings of mystical tales and legends. They symbolize the place of honor reserved for grandfather, and each of us can recall how we would clamber up onto the knee of the white-haired old gentleman and nestle back against the soft cushioned sides of the chair; then quietly listen to his voice tell the old-time story of the fairy princess or perhaps the tale of Sanford and Merton, and when it was finished, hug grandfather and "so to bed." In the humble homes of hidden villages and in the great castles now slumbering behind battle scarred walls, in Old England, the rooms of each alike had their wing chairs. Great open fireplaces and ill-fitting doors called for a high back seat to protect the occupant from the windy blasts which swept under the door and up the chimney. And the side pieces were adapted to give additional coziness,



Left—One of a pair of Chippendale mahogany elbow chairs showing the Chinese influence in the front legs and covered with petit-point needlework. Courtesy Gill & Reigate

Right—The understructure of this example follows the turned style with scroll front feet of the late 17th Century. Courtesy Ginsburg & Levy



Right—William and Mary wing chair showing the use of scrolls with the wings and cresting. By the courtesy Needham's



Left—A Georgian pine interior with contemporary furniture of mahogany and satinwood, exhibiting the colorful value of a high-back chair covered in fabric of a Chinese pattern. Courtesy Stair & Andrew

nor can any gainsay the coziness of these chairs. Many a warm discussion has been held by bucolic politicians while seated in wing chairs beside the fire of a village inn; many the hunting and, possibly, less printable story have they heard and many the lovers who have exchanged silent signs of affection, sheltered from prying eyes by the broad projecting wings on either side.

Romantic they may be, as associated with the more intimate home life of years gone by; yet equally so in that evolution of the cabinet-maker's craft which made for more comfortable furniture. The early wood settles with their shelves to hold the wax taper may seem far removed from the finely upholstered chairs of the time of Queen Anne. To most of us there may be no apparent connection, but the chair was the offspring of the settle. In those farmhouse kitchens which have escaped the eye of the insinuating collector, and such are few indeed, the high-back wooden armchair with roughly shaped wings remains to the present time. Both in outlying sections of America and in Great Britain these relics of early individual seats remain to recall when upholstery was a luxury and people sat erect.

Often, the country wooden chair is fitted with a lift seat or a large pull-out drawer

(Cont. on page 100)



Below—This chair has the four plain cabriole legs and pad feet typical of the Queen Anne period. The sewn joints of the damask covering are gimped and a deep fringe applied to frame. Courtesy American Art Association



Below—A corner of an early English oak paneled room with early 18th Century furniture and a "grandfather" chair, the whole being an attractive scheme of decoration. Courtesy Edward I. Farmer

Above—This room contains several high-backed chairs, one of the wing type being placed on either side of the fireplace, others of open-arm type also used. Courtesy Lord & Taylor



Above—Open-arm high-back chair with carved cabriole front legs found at Portsmouth, N. H. Courtesy the Boston Museum of Fine Arts



Among the New Books

Fiction Dominates Everything at this Season

By BURTON RASCOE



Dorothy Parker, whose first volume of prose, "Laments for the Living," is a collection of her best short stories and sketches. The Viking Press

"LAMENTS FOR THE LIVING"

DOROTHY PARKER has collected her best short stories under the title *Laments for the Living* (Viking Press). The volume contains "Big Blonde" which won the O. Henry Memorial prize. It also contains her famous "Telephone Call" and other concise, poignant, character etchings which have made her fame as a prose writer equal to her distinction as a poet. Brevity, clarity, point, incisiveness, sympathy—these are the qualities of Mrs. Parker's prose pieces which make her one of the most individual of our fiction writers—these qualities and her point of view, which is that brilliant, tender-minded person, hating a world that is not as sweet and pretty as it might be and loathing the cruelties of living. Some of her characters, so will-less and sentimental, seem like betrayed Pollyanas, drowning their disillusions in speakeasies; but the sympathy Mrs. Parker gives them is so understanding that we are made to share it. *Laments for the Living* is one of the few recent books to read which is something of a social and intellectual obligation.

"CIMARRON"

Edna Ferber gets more gusto into her work than any woman now writing fiction. Her tales have a heartiness that is imperfectly described as masculine because so few masculine writers have it. In her use of dialogue she employs the living speech of men with always the right accent and idiom. On reading her latest novel, *Cimarron* (Doubleday, Doran), I was amazed to discover how accurately she has reproduced the rough and vigorous language of the Southwest; because this language is not so much a matter of vocabulary with peculiarities of dialect (for it is not a dialect) as it is a way of thinking. And that way of thinking was conditioned by the hazards and lawlessness of the early pioneering days. When Oklahoma was first opened up for settlement, people,—pioneering and adventurous people,—went there from all parts of the country, each person bearing his native heritage of language and customs and habits of thought, all of which had to be adapted to the new set of conditions created almost over night on the prairies. Just as the laws of the new country had to be the result of trial and error, so had the language to arise out of the same circumstances which created those laws. The language of Oklahoma is studded with clichés which are not the clichés of other regions but special clichés deriving from the necessity of finding a common means of intercourse on the part of a highly heterogeneous group of people. Of course I am speaking of the language of the early settlers—those I knew in my boyhood in Oklahoma and those survivors of the boom days with whom I talked on a visit to Oklahoma last summer. That is the language Miss Ferber has uncannily caught.



Edna Ferber, whose latest novel, "Cimarron," is a story of Oklahoma frontier life, published by Doubleday, Doran & Co.

You will enjoy *Cimarron*. It has all of the qualities of an excellent talkie. I wish I did not have to say that, because the trouble with the very best sort of talkie is that you remember, after a while, only snatches of it and you get no lasting impression of what the whole thing is about, even when it thrills and delights you for an evening. Miss Ferber's worst fault, as an artist, is paradoxically, that of extreme readability. She gets into her novels so much of what George M. Cohan calls "gravy" that the meat is lost sight of. She has pistol duels in her book which are simply magnificent; but unfortunately they are quite implausible. No one could do such shooting as her hero does except Tom Mix who does it in the movies with the aid of trick cameras. I know what I am talking about, because I had to learn shooting with pistol, rifle and shotgun when I was still in short pants; my mother can bore a knot-hole with a twenty-two rifle at one hundred and fifty feet without her glasses and my father can neck a bottle with a forty-five at fifty feet by taking careful aim; my brother has a medal for pistol marksmanship from the army; and I have watched the best pistol shot in Oklahoma do his stuff. Miss Ferber has her hero fire from the hip at fifty yards or so and purposely cut his cattle brand with that single shot in the ear of a chap who is ducking into a saloon. It can't be done, and if some tall yarner down in Oklahoma told Miss Ferber it had been done, she shouldn't allow herself to be kidded.

Cimarron is the story of life in Oklahoma from the first days of the Sooners to the discovery of oil in the Osage country. As she

(*Continued on page 101*)

Felix Salten, well known author of "Bambi," has a new book, "The Hound of Florence," published by Simon & Schuster



Francis Griswold is finding success in his book, "Tides of Malvern," published by William Morrow & Co.





Courtesy of Bristol Co.

A Park Avenue Apartment of Great Charm

Fine Examples of Old English and Antique French Furniture Combine to Make this Apartment One of Extreme Luxury and Elegance



In the charming living room of the apartment of Mr. and Mrs. W. H. Filor, the walls are an antique pastel green, with old ivory ceiling. An antique satinwood cabinet was brought from Ipswich and there is a pair of old plum velvet love seats. An armchair is green and gold brocade and the Chippendale armchairs are covered with amber needlepoint

In this corner of the lounging room and den, the background is walnut paneling and the lovely desk by the window is old William and Mary. A couch of green brocade contrasts interestingly with the plum velvet carpet and a fine old tressel table against the side wall is antique walnut



Anne Hanaway, Decorator

A more extended view of the lounge and smoking room shows a very fine old Queen Anne cabinet with a capacious armchair at one side, done in green brocatelle. A fine Queen Anne chair stands between the cabinet and the couch and over the couch is a portrait of Mr. Filor

In the French bedroom shown at the right, the walls are parchment color, in interesting contrast with the green chenille rug. A Louis XVI bed is a remarkable reproduction, covered with French gold brocade. The commode is satinwood with painted oval panels and over the commode is an antique *trumeau* framed in pilasters, between which is set a painted panel. The windows are richly draped in salmon colored taffeta and in pleasant contrast is the easy chair in jade green chintz



Historic Staffordshire China in Decoration

Complete Services of Blue and White China Decorated with American States Coats-of-Arms Are Being Reproduced From Originals Found in Old Homes

By CHARLES STUART



Old Staffordshire platter with the coat-of-arms of Georgia, and border of leaves



Early view of the City of New York from Weehawk in Staffordshire



Staffordshire platter with portraits of Jefferson, Washington, Lafayette and Clinton



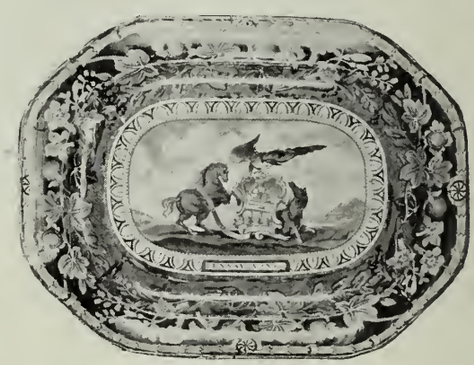
Landscape view of Chillicothe, Ohio, as it was in the early 18th Century

Winter scene in Pittsfield with important buildings of that city in border

FOR some long time after the juggernaut of progress began to destroy many of those early landmarks in America we remained unconcerned. As time went on, it became increasingly evident that no few of the sites connected with the history of this country were either disappearing or being changed from all possibility of recognition. The former romantic landscape around once small communities was hidden by modern homes and others had developed into large cities. Then it was our attention was directed to seeking pictorial records of these places as they were in the days of our grandfathers and their fathers. With the result that lithographs, often crudely executed, engravings by early American artists, pictures from old books and American views on pottery have become important mediums for the decoration of our rooms.

Of these, the preference is toward the blue and pink printed Staffordshire plates and dishes because of their color value. These pieces were formerly part of the dinner services made in large numbers by the Staffordshire potters after the Revolution; at that time, the young Republic naturally held an antipathy toward the Mother Country and this militated against the importation and use of English products. So, the Staffordshire potters sought to mollify the people here by using American scenes and portraits of men prominently connected with the Revolution as decorations for their wares. Consequently much of the dinner ware used by our forefathers in the early nineteenth century represents records of old scenes, in America, of outstanding interest.

So popular have these old dishes become that as new examples are discovered in forgotten cupboards and storehouses, they are frequently sent to one of our American or to one of the English potteries in order that the same view may be reproduced. Obviously, the number of originals is to some degree limited, but the engraver of copper plates and the china decorators of our time are no less skilled than those who made the first American view pottery. For desirable as it may be that the blue and white plates of this type should come under the category of antiques, the supply of such is not plentiful; nor have the intervening years bestowed on them any greater decorative value than those made by modern potters. The selfsame method of producing the pictures is employed today as that of a century ago and there are instances where the present artist-craftsmen are direct descendants of the men who made the quaint old plates and dishes which were brought to this country on the old sailing ships. In an oak room this blue and white decorated pottery is always "at home" while maple furniture is a perfect background for either the blue or pink printed ware. Especially if it is used with pewter on one of those quaint pieces known as dressers which like the pottery have served as models for the modern craftsmen who are reproducing the earlier styles. Many relics of former large dinner services brought from Staffordshire in the olden times have been discovered in New England and today these are as keenly sought for by the representatives of the English potteries as they are by American collectors.



Rare old platter carrying coat-of-arms of Pennsylvania, with floral border



Staffordshire platter showing old Columbia College, New York City





Views of the English countryside pictured on old Staffordshire. One plate by Spode

More than one, perhaps badly burned after years of use, have found their way back to Stoke-on-Trent and if the search for the original copper-plates is unsuccessful, then a present-day artist engraves a new one and the old American view is revived on modern tableware.

These old-time views, important as they are now in interior decoration, also serve to recall to the present generation the extraordinary advancement and development of our great cities. Old and historic buildings,



The original of St. Patrick's Cathedral, New York, apart from other buildings

in many instances, replaced by giant skyscrapers and forgotten are restored to present memory or at least we are allowed to visualize them by the pictures on the Staffordshire plates. Or it may be some scene we have heard our grandmothers speak of, but which has long since disappeared. And it can be said of the early artists who drew the first pictures from which the copper-plates were made, that each of them had an eye to scenic effect. Many of these views depict scenes as far back as the earlier eighteenth century, though, of course, the plates themselves date from about a hundred years ago.

Few of the original artists are known, but the names of some have been found on old engravings particularly those preserved in the scrap-books assembled by our grandmothers when they were children. These quite interesting books often contain views that are more familiar to us on the Staffordshire platters and generally they will show the names of the artist and the engraver. In this way it has also been discovered that some of the scenic pictures were the work of American artists and, for that reason, these have a greater interest. Similar scenes appear on some of our bank notes which had developed remarkably fine work after the beginning of the nineteenth century.

Among the early books of native scenic pictures in this country there are the "Polyanthos" published in Boston and the "Emporium of Arts and Sciences" which appeared in Philadelphia, about 1810. Then the "Georgia Illustrated in a Series of Views" by Richards, the engravings in this being produced from steel plates executed by such men as Wright, Rawdon and James Smilie. Of the British artists who were doubtless responsible for many of the pictures that appear on the Staffordshire pottery, William Henry Bartlett is probably the better known. His drawings were first engraved in England for sale in America, but were later reproduced by our native engravers.

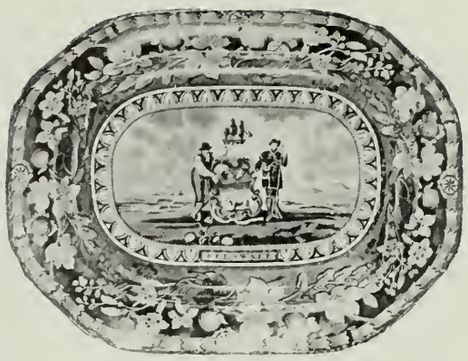
Bartlett's work was so comprehensive that he seems to have covered all the places which had any historical significance with the people of the new nation and as the pictures were prepared with a strict eye to the interesting detail, it is natural to suppose that they were freely used as decorations for the dinner china. A large number of Bartlett's views show a characteristic commonly seen on the Staffordshire pieces; that is they depict water as occupying much of the foreground of a picture. The more familiar examples displaying this feature are "Albany from Rensselaer Island" which shows a scow conveying two men and two oxen across the river with a rustic house on the left and the buildings of Albany in the distance. With this view, the artist has introduced several large trees, the foliage being pictured in the manner typical of the early painters. Another scene also with a

(Cont. on page 104)



Fine old plate carrying the coat-of-arms of the state of Virginia—border of leaves

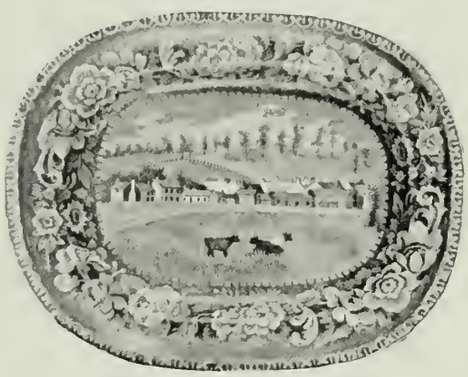




Coat-of-Arms of Delaware appears on this platter with classic husk border



Naive drawing of the landing of Lafayette in New York—a busy port



An 18th Century view of Chillicothe, Ohio, with wild rose and leaf border



Typical view of a river side at Columbus, Ohio, in the early 18th Century

Albany, New York, as seen from Van Rensselaer Island in Colonial days

Interior Decoration Done in the Modern Manner

The Modern and Traditional in Home Decorating Are Combined in these Delightful Rooms in a Personal yet Distinguished Manner



Miss Gheen, Inc., Decorator

The architecture of the black lacquered bookcase was suggested by the aerial on a Manhattan roof top. A personal note is accented in the wall decorated by a household pet in a watchful attitude

Traditional and contemporary are combined in the hall. The wall is papered in light gray with pilasters of the period of the Directory. The table is in mahogany and maple and is an original modern design by Mrs. Robinson

Mrs. Robinson's study with silver papered walls. Window hangings of silver mesh glass curtains with overcurtains of celanese velvet. The cornice of mirrors with heavy silver cord and tassels. An unusual lamp design by Jean Durand







Winter Travels in Sunny Lands

South African Enchantments—Japan and Her Cordial Hospitality—Hawaii's Eternal Spring and Golden Days—Balm of the Mediterranean —Our Charming Southland

By HENRY WELLINGTON WACK, F. R. G. S.

Author of: In Thamesland—In the Snow of the Alps—Big Game on the Congo—The Fish and Game of Florida—Songs of the Trail.

Kihi-Kihi Fish of radiant colour in the sea off the Hawaiian Islands. One of a series of under-sea studies by the artists Don Blanding and Earl Challenger



"Shiokumi," a beautiful classic dance of Japan, performed at the largest theatres —Kabukiza and the Teigeki in Tokyo. Courtesy Japan Tourist Bureau

FROM many parts of the world great ships are now returning to our shores, laden with thousands of American travelers. Early Autumn is a time of eager home-coming after ardent summer days in distant lands. Well-directed travel is a permanent investment in ourselves, in every enlightened personality. It is also the most interesting and enjoyable of all the forms of our social activity. But it is unfortunate that so many of us deem the summer months the only time to travel, when spring, autumn and winter journeys possess such extraordinary advantages.

Mankind is gradually discovering the healing nature of the sun and the health-producing properties of high, dry altitudes and snow. Each year we make greater use of the sun and cool mountain air in the restoration of our physical and mental energies. As the circuit of our travel widens and our discoveries in the sphere of pleasure journeys increase, we more frequently embrace the opportunities of spring, autumn and winter rambles on land and sea, and so make of the whole year—instead of the brief summer only—a beguiling self health service.

While the sun shines on nearly every land, there are certain regions where conditions of climate and environment make for special human interest, comfort and recreative pleasure. Wherever the science of passenger transportation and modern hostelries has penetrated, there we now find every reasonable provision for secure, comfortable and enjoyable living. The days are past when we used to worry about the discomfort and disappointments we were certain to encounter on a long journey in almost any direction.



The ceremonious politeness of a Japanese maid who seeks an audience with the master of the house. Americans will particularly observe and be gratified by the courtesy of all Japanese servants. Courtesy Japan Tourist Bureau

GREAT TRAVEL TRAILS OF SOUTH AFRICA:

What was an African historical fact half a century ago, is now sheer fiction. Instead of referring to Africa as the Dark Continent, we must now accord it a prominent place in the sun, socially as well as geographically. For Africa, all the way from the Cape to Cairo, has become the world's largest remaining region for big thrills in travel. It is a land of vast natural scenic beauty, much of it still in its pristine aspect. Ethnologically, no other part of the world approaches it in interest to the people of organized modern life in other countries. Its picturesque, aboriginal, negroid tribes; its large rivers, falls, cataracts, lakes and seacoast; its immeasurable mineral, forest and agricultural resources; its waterpowers, industrial and commercial development; its indefatigable energy and enterprise—all these factors are just now arresting the world-wide attention they deserve.

Follows then, naturally, an irresistible desire to see that colorful and romantic continent which is still unspoiled by the spirit and the scars of the white man's inexorable civilization. It is a stupendous, biologic, geographic and social study—this giant of

the distant world. On its main trails of recreative travel, fine hotels have been built for the ease and comfort of travelers who wish to interlard their side explorations with the luxuries of modern life. African trains are an efficient means of railway transport. Overland methods of travel are as interesting as they are efficient. Food is abundant. Servants are so numerous that they cost almost nothing. Of climates in Africa there are as many as you may seek. And the cost of an African journey of three, four or five months need not be heavy, at all. With a line of first-class steamships now plying between New York and Cape Town, African voyages by Americans may be undertaken on short notice with every assurance of adequate comfort.

Says C. H. Hamilton, O.B.E., F.R.G.S., director of the South African Government Travel Bureau, 11 Broadway, New York City:

WHAT IS THERE TO SEE IN AFRICA?

Realizing that the American travels to see people, places and things out of the ordinary routine, I will epitomize some of the outstanding attractions of South Africa; but before doing this, perhaps I should mention that it has a delightful all-the-year climate. Lying south of the equator, the seasons are reversed; spring begins in September; summer in December; autumn in March and winter in June. Throughout the year there is everywhere a wonderful record of sunshine, Cape Town having 66% of the possible number of hours; Johannesburg 73% and Kimberley 78%.



Veranda of Johannesburg Country Club, South Africa, commodious as the best American and English clubs. Courtesy African Travel Bureau



The beautiful residence of Mr. Lester McCoy, at Honolulu, Hawaii. These tropical homes are frequently set in floral bowers of gorgeous color and overwhelming perfume. Courtesy Los Angeles Steamship Line to Hawaii

THE SOUTH AFRICAN CAPE:

Cape Town is the usual gateway for the American going into the sub-continent, and the sight from the sea of Table Mountain—a granite alp faced with mighty cliffs and flanked by two strange peaks with the Mother City nestling at its base—is a memorable experience. The town itself is rich in history and has many noble public buildings, but the natural beauties of the Cape Peninsula, with its varied panorama of mountain and sea, its green valleys and mountain paths, its fine motor roads and forests, its vineyards, orchards, flowers, bathing beaches and golf courses, never fails to bring forth a spontaneous expression of admiration from the visitor.



Melodies of Home, after evening "chuck," at a Camp Fire on the Plains. An oil painting by the distinguished American artist of our Western frontier and African life—Wm. R. Leigh, of the American Museum of Natural History

THE PROLIFIC VALLEY OF DIAMONDS:

Nowhere has such enormous wealth been won from so small an area. Cecil Rhodes, Alfred Beit, Barney Barnato, Dr. Jameson—men well known beyond the coasts of Africa—laid the foundations of their great fortunes there. In 1889 Rhodes paid $26,500,000 by check for the Kimberley mine. From this and the other mines there belonging to the De Beers group, diamonds to the value of $1,275,000,000 have been taken in less than half a century. Seventy-five percent of the world's output of diamonds comes from South Africa.

MAJESTIC VICTORIA FALLS:

The railway runs north through Bulawayo (near which, at World's View in the Matopo Hills, are the graves of Rhodes and Jameson) to the famous Victoria Falls, where a modern hotel is the only building in a virgin tropical environment. How might one compare these tumbling torrents of the Zambesi with those of Niagara? The wild grandeur of the African spectacle, virtually unaltered since Livingstone first beheld it spellbound in 1855, is totally different from impressive Niagara. The one is stupendous and the other imposing; the one nature unadorned, the other nature in harness. There are, however, some interesting contrastive points. The African water-

(Continued on page 94)



Mildred Collette in Earl Carroll's "Vanities," The New Amsterdam Theatre

Broadway to Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



Violet Kemble Cooper, who plays the lead in the popular old Greek play

A sacerdotal ape,
A merryandrew dressed
in decent crêpe.
—Quoted by
Frank Wilstach

IT was the talented and brilliant Ellen Glasgow who said in her last book that "in America the greatest of all arts is hypocrisy."

This hypocrisy comes to its finest flowering in the ranting and sweating and praying over "the degenerate and degraded stage of New York."

That the stage has gone down artistically in the *bulk* of its productions, I admit. But I can pick out the ten best plays of last season and show

(Cont. on page 106)





Left—
Albert Carroll, as "Mei-Lan-Fang," in the Garrick Gaieties at the Guild Theatre

Miriam Hopkins in "Lysistrata." The 44th Street Theatre

Below—
The Bacchanale at the end of "Lysistrata"



Historic Fireplaces in French Châteaux of the Loire Country

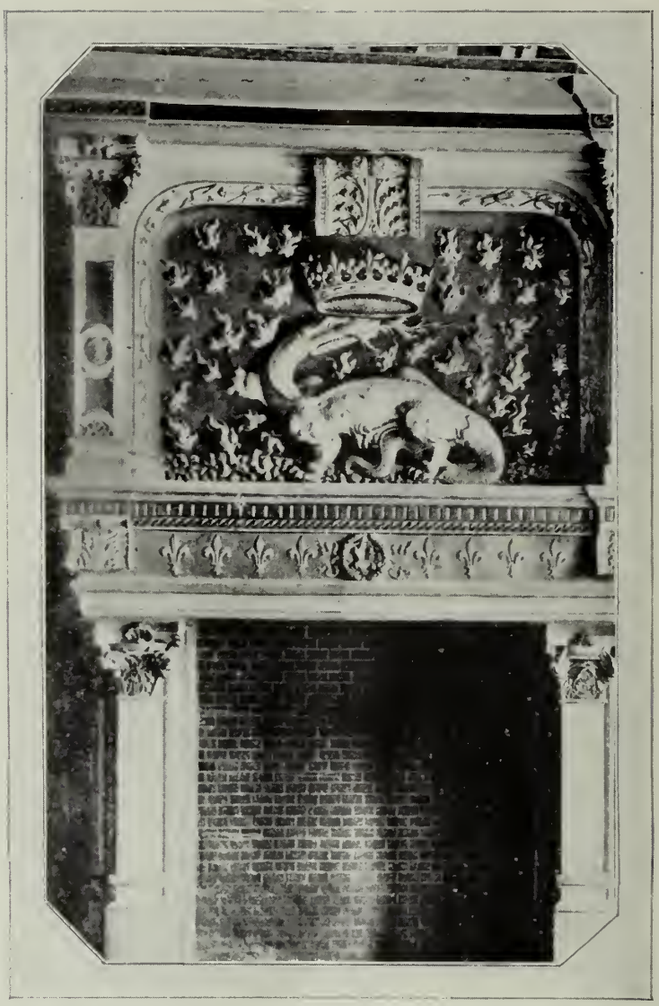
These Magnificent Architectural Achievements of the 17th Century in France Hold Inspiration for All Times and Peoples: Thirty-third in Series on "Antiques as Decoration"

By KATHARINE MORRISON KAHLE

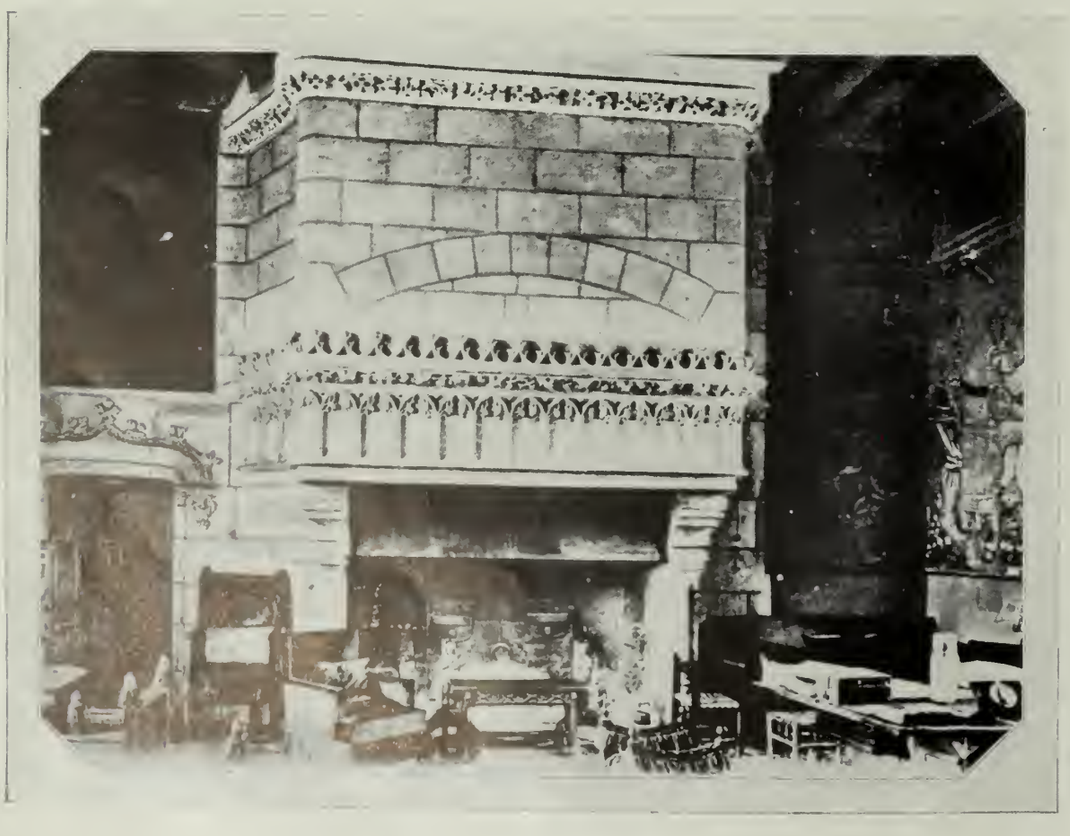
Author of "An Outline of Period Furniture"

HISTORY and romance mingle in the ornate chimney pieces of the royal French chateaux. Indeed the fireplace is the most interesting interior architectural feature of the chateaux, and almost every room has its huge chimney piece reaching to the ceiling. Yet these chimneys do not have a serviceableness of appearance. We do not feel the intimate touch of life lived beside the hearth. The occupants of these rooms evidently did not possess fireside dispositions and the chimney corners through dis-use have taken on an affected and superficial air similar to a library of elaborately bound unused books.

Instead we are impressed with the gala array and the sumptuous ornament, with the pageantry of the ages, that is displayed in the designs of the elaborate chimney-piece decorations above and below the mantel. In the design and ornamentation of these fireplaces we may discern one style merging into another and one monarch's reign replacing the insignia of the reign preceding. We are impressed with the importance of the fireplace and emblazoned on its face are the crests of Kings and Queens or the more subtle story of a monarch and his mistress. There is the chimney-piece with a most cryptic monogram which may be translated Henry and Catherine De Medici his wife, or Henry and Diane de Pointiers, the fascinating mistress whose life is so gracefully entertwined with the history of the Major French Chateaux, and there is the picturesque knotted cord of Anne de Bretagne that appears on so many chimney breasts of this period.



Blois—Fireplace in an old French chateau with the design showing the Salamander of Francis I



Langeais—Salle d'Anne de Bretagne—a fine stone fireplace of Gothic construction and detail

Yet of all the fireplaces those of the Chateaux of Blois are usually considered the most interesting historically. Personages and facts of history are linked with romantic reality in these salons of royalty. There is Queen Claude whose emblem, the pierced swan, is framed in the knotted cord and ermine tail, which tells us that she is the daughter of Anne de Bretagne. A rush of memories press upon the traveller as he crosses the threshold beneath the statue of King Louis, for the three-fold fashion of architecture around him speaks eloquently of the three great ages through which the life of the chateau has passed. The early years when the Orleans princes were educated there; the terrible days of the sixteenth century when the Duc de' Guise was murdered in the old chamber of Henry III above the exquisite staircase of Francis I; and finally the decaying glories of Gaston d'Orleans whom Providence removed before he was able to instruct Mansard to rebuild the whole chateau.

In the Francis I wing of the castle of Catherine de

(Continued on page 98)



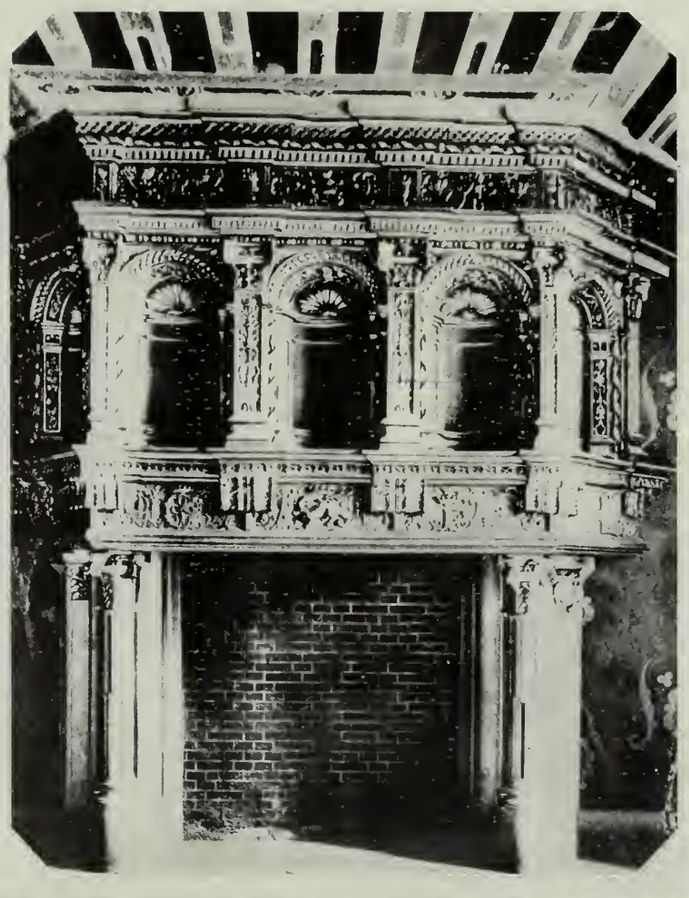
Blois—Fireplace with Renaissance decorations, the regal lilies of France arranged on a blue ground



Blois—Fireplace in the library of Catherine de Medici showing Renaissance detail and medallion



Blois—The carving here shows the porcupine of Louis XII and the ermine of Anne de Bretagne



Blois—Carved wood Renaissance chimney with elaborate insignia of Francis I and Claude in relief



An Early American Type of Small House in the Mountains

This Small House Designed and Furnished for Gracious, Comfortable Living During the Summer, Is True to Type in All Its Details

The house of Mr. Charles Westing is painted white, with battened shutters of native laurel wood. The hardware used is black hammered iron; and the roof of shingles is natural wood, now warmly stained by the weather

Charles Westing, Architect

WHEN the Early American "craze" swept over this country several years ago, a new generation discovered the undeniable charm of the homes of our rugged forefathers. Little houses on Cape Cod and Long Island which had sat quietly neglected for years in their lilac bordered dooryards, took on a new lease of life. Through small paned windows where the whale oil lamps once shone out into the night, the same oil lamps, now wired, cast a pleasant glow. Smoke curled once again from long unused chimneys. In kitchens where hearty food was once set to cook in brick ovens, electric ranges were installed. The hum of electric and gas refrigerators took the place of the swish of the churn.

The craze brought with it, as all crazes do, the inevitable people who overdid it. Reproductions of early American houses sprang up everywhere, too utterly "quaint" for words, looking like meretricious doll's houses. The interiors were like bad stage sets—too good to be true. All the native simplicity and dignity of the old houses was lost. A fine example of a small Early Colonial house which avoids these very mistakes and is an attractive, inviting and authentic reproduction is a small country house designed and built by Mr. Charles Westing of Philadelphia. The house is in the beautiful Allegheny Mountain country at Eagles Mere, Pennsylvania. It sets well back from a country road on a gradual slope, affording a sweeping view of the lovely mountain country. Since the site chosen was on a slight slope, it was necessary to sink the house a few feet at the kitchen courtyard in order to bring the front of the house lower to the ground. A retaining wall was built of moss-covered stones picked up in the woods which surround the house; and this wall forms the kitchen courtyard which is paved with flagstone. It is a most attractive feature of the place, at once decorative and useful.

The house is constructed of natural pine, painted white. Broad weather boarding was used; the battened shutters are in native laurel green; and the hardware used throughout is black hammered iron. The roof is of shingles in natural wood which now takes on a warm weather stain, adding an interesting and characteristic note of color. The wide chimney is of rough hard burnt Jersey brick. Mr. Westing has been particularly happy in the manner in which he has worked out the doors, windows and porch details, keeping them simple and true to type.

The interior, as may be seen from the floor plan, consists of living room, large and practical kitchen, two master bedrooms with a bath between, a servants' room and lavatory and a generous trunk or storage room. The house was built for comfort and practicability, to be lived in by a family who wanted to obtain a maximum of grace and comfort during the summer months with a minimum of effort; and in this Mr. Westing has succeeded admirably. All the rooms are on one floor and very well arranged. In a small house such as this neither the family nor servants can have much privacy unless thought is given to this problem; and in this little house, with the master bedrooms and bath at the back; and the servants' room and lavatory beyond the kitchen, opening on to a pleasant porch which in turn faces the green kitchen courtyard, all this is provided for.

The attic at present is unfinished, but should it seem desirable, two more bedrooms and a bath may be housed there. Mr. Westing does not believe the attic will be so converted, however; since he feels that a small house can easily have too many bedrooms for the comfort of the family and guests, when the living rooms and kitchen space have not been planned accordingly.

The living room also serves as dining room; and provision has been made to make such an arrangement convenient and comfortable. The built-in china closet in the living room opens into the kitchen with a small drop door on the kitchen side making it an easy matter to pass the dishes from one room to another. There is a draw table in the living room which is used for meals so the service door to the kitchen is very useful.

The walls throughout the house are in semi-smooth plaster, finished in lime wash, as many of the original Early American interiors were. The floors are painted grey green, an attractive cool color for a summer house.

The same good taste and restraint apparent in the design of the house is shown in the furnishings. The furniture is of pine,

(Continued on page 102)

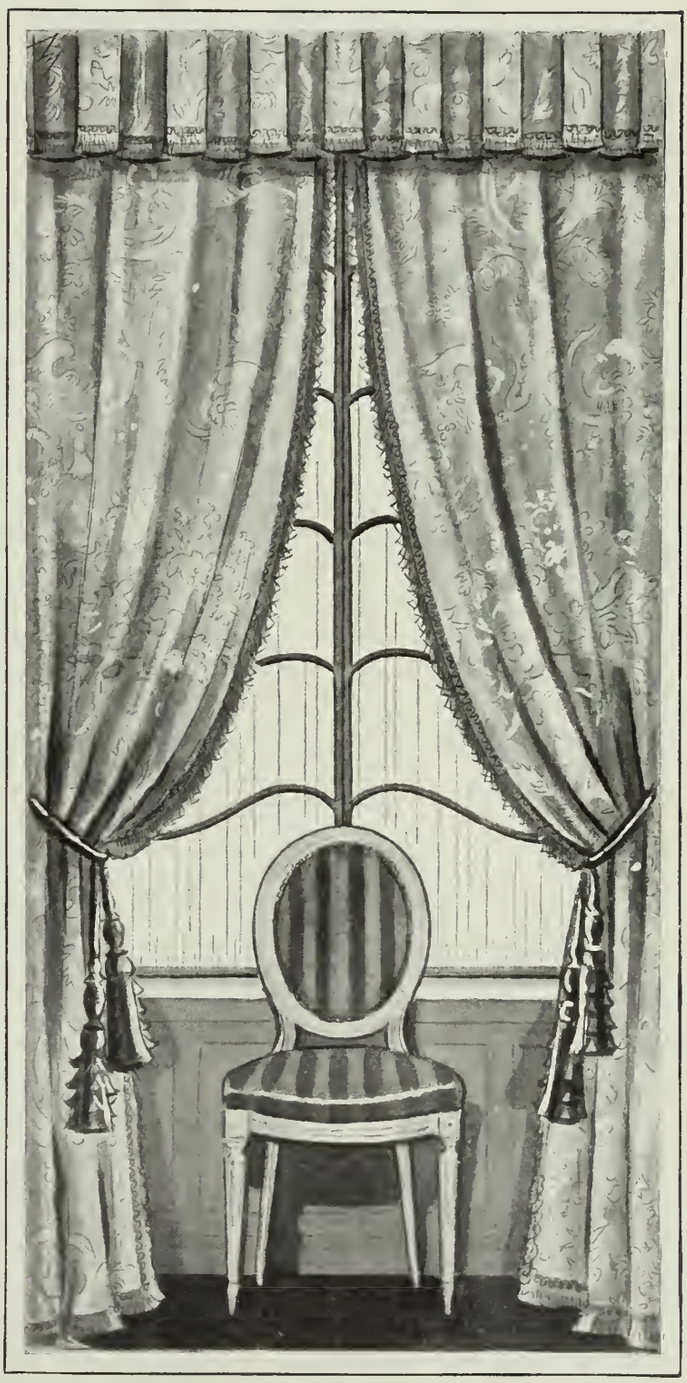


Set on a slight slope at Eagles Mere, Penn., in the midst of great trees, the cottage fits naturally into its surroundings and achieves a look of permanence

TAFFETA LAMPAS

Louis XVI Period
with Directoire influence





TROPICAL BIRDS perched on the branches of a fantastic tree, the urn heaped high with exotic flowers, cupids tying love knots, flowers drifting from graceful, fern-like stems; and throughout the entire design a mobile symmetry which is the breath of all beauty.

Schumacher has reproduced here a reversible lampas in a taffeta weave faithful to the inspired design of Louis Seize and the Directoire Periods.

Here is a texture interestingly different from the usual damask or broche, adaptable either to the intimate boudoir or the formal drawing room. Nowhere can there be obtained a taffeta lampas of more exquisite quality or finer craftsmanship.

A Schumacher fringe and tie-backs with tassels to complement the tassel design in the fabric have been made as a finishing for draperies.

In Schumacher collections you will find authentic designs from all the illustrious periods. Schumacher offers, also, a wide range of trimmings for every type of fabric.

"Fabrics — the Key to Successful Decoration". . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent without charge upon request. Write to F. Schumacher & Co., Dept. B-9, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

Draperies of reversible taffeta lampas trimmed with Schumacher's silk fringe. Tie-backs of heavy cord with rich tassels. The fine pile carpet shown is the new Schumacher "seemingly seamless" carpet

F·SCHUMACHER·&·CO

Building and Equipping Your Home

Hot and Cold Water Supply for All Kinds of Modern Homes —Important Facts About Equipment and Installation

By H. VANDERVOORT WALSH
Ass't Professor of Architecture, Columbia University.

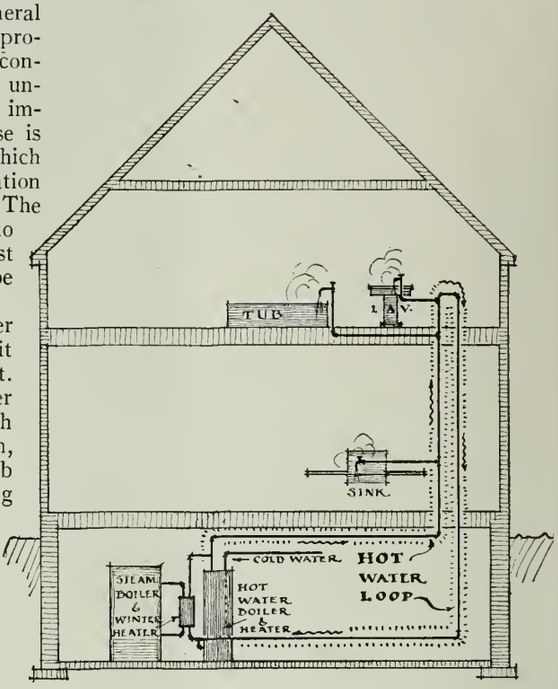
MECHANICAL improvements to provide hot water for washing and steam for heating have made such rapid strides in the last few years, that it is truthful to say that the advantages of living in apartments, compared with country homes, are almost negligible. One of the main arguments for apartment living emphasized the condition that there always was plenty of hot water and some one to shovel the coal to keep the place warm. This used to be true, but need no longer be, if advantage is taken of the mechanical devices on the market. Any home, today, can have an abundance of hot water without effort. The shoveling of coal is no longer necessary with the gas or oil burner or electric stoker.

The boiler for hot water, that formerly was to be seen in the kitchen, alongside of the coal range, is an antique. In many homes it has been hitched up to a small gas heater, applied alongside of it, and many have the impression that this is the modern way to supply hot water for the home. Before they wash the dishes or take a bath they light up the gas flame in the heater to get a tank full. Such a crude arrangement continues the tradition that hot water in the private home is a great nuisance.

This is a mistake, though, for mechanical ingenuity has now provided means of supplying plenty of hot water at all times. Practically no thought need be given to the modern equipment, other than to go to the sink or tub and draw as much hot water as is needed. As good as that provided in the apartment can be installed, if some study is given to the original layout. The newest equipment provides an abundance of hot water at any time, at a reasonable cost and requires the minimum of attention. What more can one wish for than this?

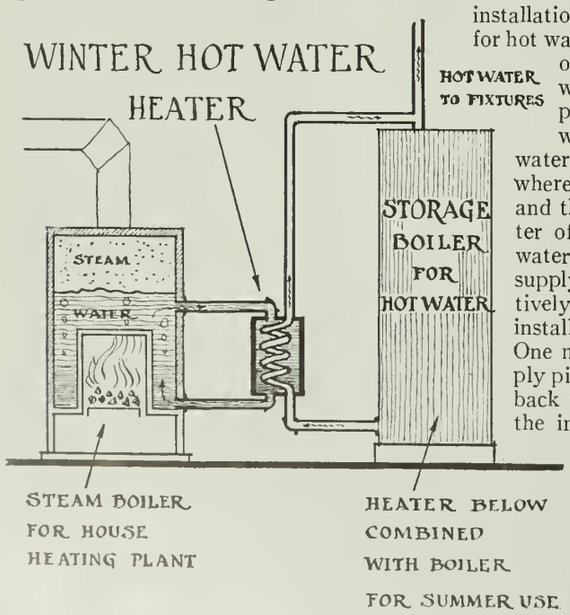
Now let us consider the elements which make up a satisfactory hot water supply and it will be noticed that they do not consist of the heater alone. Salesmen of such devices, often knowing nothing about the general problem, sometimes recommend their product and have it installed, regardless of conditions, thereby giving the home owner unsatisfactory results. The heater is very important, but its adaptation to the house is necessary. The pipes, the materials of which they are made, their direction and insulation have a great deal to do with the success. The location of the heater, its size as related to the family needs, its hook-up with the rest of the equipment are also factors to be considered.

No matter how good a hot water heater is installed, if the pipes which deliver it are inadequate, poor service will result. For example, if the hot and cold water pipes have been run alongside of each other in the walls, without any insulation, it is obvious that cold water will absorb the heat from the hot water pipes. Long runs of hot water pipes from the heater that are not insulated will also give unsatisfactory service in the winter, especially if the pipes are carried along the ceiling of unheated portions of the cellar or run in exterior walls. In any new installation, these features should not be permitted. It is always a good rule to insist that cold and hot water pipes be kept six inches from each other and that all hot water pipes be insulated their full length with good pipe covering.



HOW THE HOT WATER LOOP GIVES QUICK DELIVERY OF HOT WATER

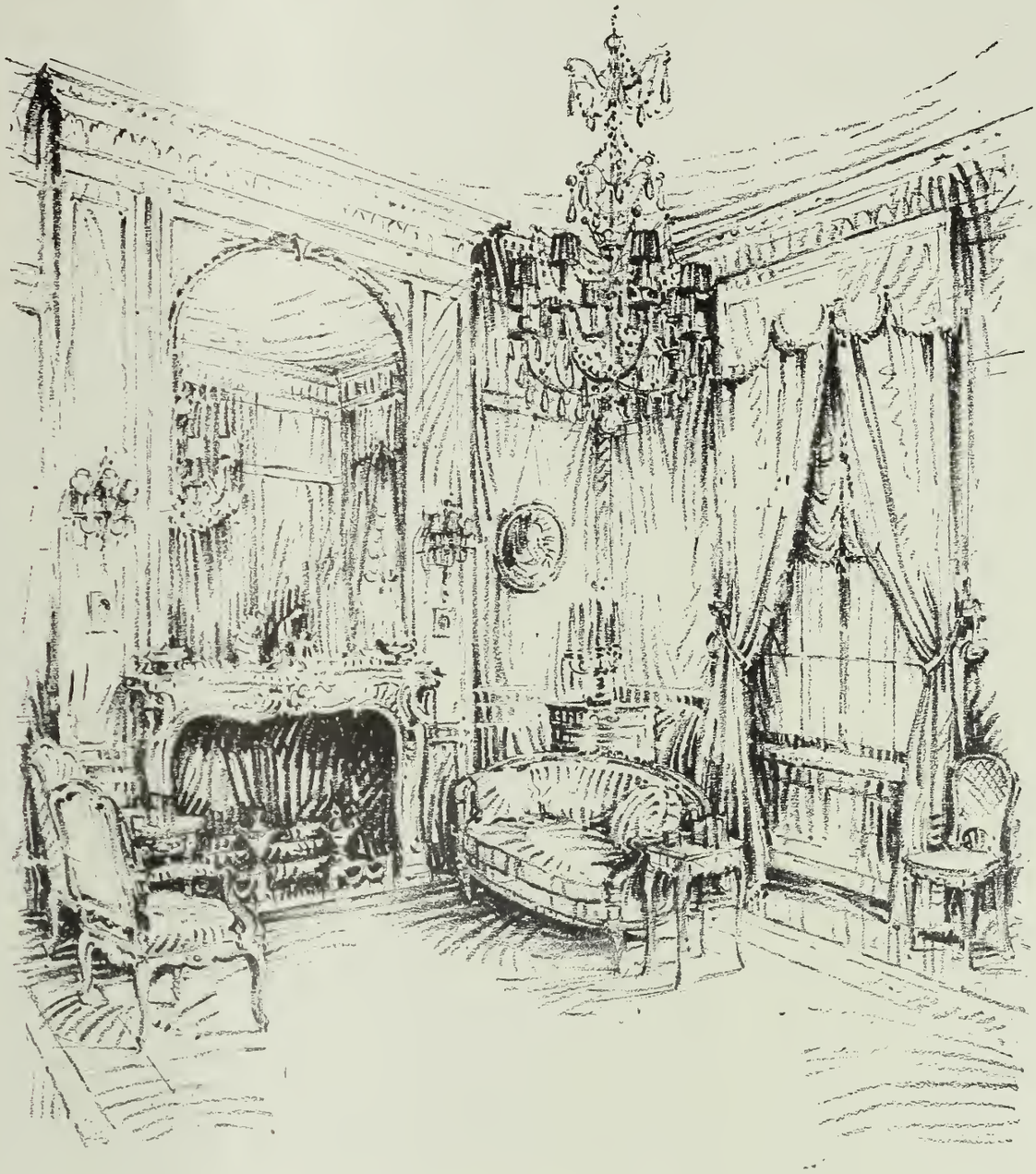
Another disagreeable feature about some installations in large houses is the long wait for hot water after the faucet has been turned on. This is due to the chilling of the water that has been lying in the pipe for some time. Before any hot water can be drawn, this chilled water must be allowed to run off, and where the distance between the heater and the faucet is great, it may be a matter of three to five minutes before hot water can be secured. This tardiness of supply may be overcome at comparatively little extra cost if in the original installation a circulating loop is put in. One might visualize this as a main supply pipe that runs through the house and back to the heater but does not stop at the individual fixtures. However, small pipes are taken off of this main pipe and go to the fixtures. Now the hot water circulates around this main pipe continuously, for as the water chills, it becomes heavier and by gravity flows down and back to the heater and so forces a new supply of hot water up and through the pipe. When any faucet is turned on, a delivery of hot water is almost immediate, since the chilled water in the short pipe extending from the loop, is quickly drained off and the hot water in the loop is tapped. Even in the smaller houses, this circulating loop is worth while in the convenience it affords.



Rusted iron or steel pipes may also cause discomfort in the hot water supply. As the rusting proceeds more rapidly in the hot water lines than in the cold, the interior diameter may be decreased by rust scale to such an extent that faucets may release a very small stream of water when opened wide. To guard against these conditions, brass pipes are installed, today, although the time is not far off when the newer methods of preventing corrosion of ferrous pipes will be available for the average installation. The flexible copper tubing, now advocated as a type of piping that can be run through walls and floors without ripping everything wide open, makes an excellent way of correcting pipes that have clogged by rust. If one of the newer types of hot water heaters is put into an old house in which the pipes are iron and badly closed with rust, the use of copper tubing is something to be considered as part of the improvement.

The thing that the latest types of hot water heaters do that the old models did not do, is that they get more heat into the water and less into the chimney. The boiler, instead of being a separate thing from the heating unit is now an integral part. The heating element, whether it is gas, coal or even oil, is at the bottom of the boiler, and the hot gases are made to pass up through the center of it. The outside of the boiler is covered with an insulated jacket that holds the heat of the water inside.

The coal fired heater of this type is not expensive to operate, requires attention only twice a day, and maintains a constant supply of hot water by a thermostatic control of the drafts. A little shaking of the grate and a couple of shovels of coal is all the labor involved. In the winter months, the fire may be allowed to go out and the boiler be connected with an auxiliary heating unit con-

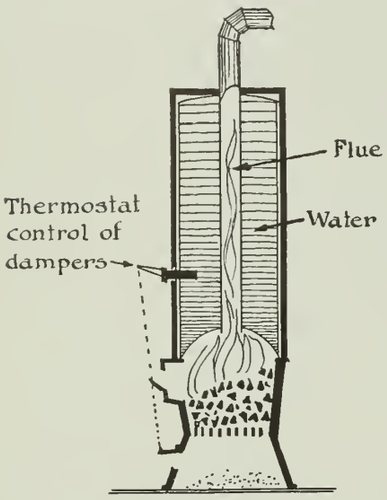


In establishing an interior and endowing it with various nuances of line and colour, these galleries tender exquisite care to the elements of execution and arrangement, seeking to preserve in the most beautiful manner the feeling of romance, elegance and cheer associated with the most luxurious epochs of history.

New York Galleries
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Madison Ave., 48th and 40th Sts.
Cabinetmakers Decorators Antiquarians
Architectural Remodeling

nected with the house heating boiler. This is a cast iron box with inlet at the top and outlet at the bottom, connected below the water line of the steam boiler on the outside. The water in the steam boiler circulates out and through the cast iron box and back into the boiler again. Imbedded inside of this box are copper tubes which are attached at top and bottom with the water in the boiler of the hot water heater. The water inside of the tubes absorbs the heat from the water circulating around them in the cast iron box. Thus a gradual transfer of heat is made from the water in the steam boiler to the water that will be used for washing. As long as



COAL BURNING WATER HEATER
INSULATED TANK INTEGRAL PART

the house is heated in the winter months, plenty of hot water for washing will be supplied, and if it is operated by gas or oil, there will be no labor necessary to have it.

This winter-auxiliary water heater has been made to operate all summer too, by providing a thermostat which turns on the oil burner just long enough to keep the water in the heating plant below the boiling point. No steam is generated in the house, but the heat added to the water in the steam boiler is transferred to the washing water. Extra large heating units are needed to get the most efficient results with this method.

A hot water heater, having the boiler insulated and above the heating element, like the coal burner described above, is common now among the latest types of gas heaters. A thermostat does all the work, turning on the gas flame when the water in the boiler drops below the desired temperature and shutting it off when it gets too hot. Used in the summer months, it is very satisfactory and if attached to a winter heater, it makes an ideal installation.

In any hot water system the storage boiler well insulated on the outside, is a very important feature. The so-called instantaneous gas heaters which have no storage boilers are expensive to run, for not enough heat is transferred from the flames into the water during one passage of water through the heater. When a storage tank is used, that is, placed directly over and around the heating element, the water can be gradually heated up to the desired temperature during the time it is not being used. This slower heating of the water is more efficient, for more heat units can get from the hot gases into the water before they escape up the flue.

The size of the tank should be such that it holds enough water for the peak load of the house. This is hard to estimate, since it depends upon the habits of the family. But the usual mistake is to put in a boiler of too small capacity. When the boiler is too small, the hot water needed to wash the dishes of the evening meal may be all that there is in the boiler, and none will be left for the bath. Or when a washing machine is used on Monday that uses the spray system of rinsing clothes, all the water may be exhausted before the washing is completed. As a general rule, nothing less than a sixty gallon tank should be installed in the six or seven room house. Even here an eighty gallon tank would be better. For larger houses, the size should be figured by the number of fixtures.

The following are the number of gallons of hot water needed per hour for the different types of fixtures. The total number of gallons required per hour can be figured by adding these numbers together and then dividing by two, on the assumption that not more than fifty percent will be operated at one time.

Type of Fixture	No. Gallons of Hot Water Needed Per Hour
Lavatory	3
Bath tub	15
Showers	40
Kitchen sink	10
Pantry sink	10
Laundry tubs	75

Using the table above to estimate the total consumption of hot water per hour for a house having 5 bath rooms, 1 kitchen sink, 1 pantry sink, 3 laundry tubs, we get the following:

5 Lavatories	15
5 bath tubs	75
3 showers	120
1 Kitchen sink	10
1 Pantry sink	10
3 Laundry tubs	225
Total	455 gals. per hour.

Taking fifty percent of the above, the total hot water consumption will be 227 gals. per hour. Storing about 70% of this, a tank of 160 gals., should be put in.

An adequate hot water supply depends upon the cold, and this depends upon the pressure of water in the street main and the correct size of pipes. In the average community the pressure in the street mains is great enough, averaging from 30 to 70 lbs. per sq. inch. In some cities it may exceed 80 lbs. pressure, and will, if not cut down, wear out the valves and faucets. To prevent this, a so-called pressure-reducing valve must be placed on the incoming service pipe from the street. These are adjustable and can be made to bring down the water pressure on all of the pipes within the house.

Where the normal street pressure exists, the supply line from the street is usually limited by the local ordinances to ¾ inch for one-family dwellings. However, this pipe in many cases should be larger. For example, a house with three or four bath rooms ought to be supplied with a 1¼ inch pipe where it is set more than ten feet back from the street. Even a house with only one bath room but placed more than twenty-five feet from the street needs a one inch supply line, or if flushometers are to be used on the water closets instead of tanks with the float valves. In the branch pipes, nothing less than ⅜ inch should be installed and to the more important fixtures such as the kitchen sink, laundry tubs and bath tubs ½ inch pipes. Where the pressure is low, ⅜ and ¾ inch pipes should be substituted for the above.

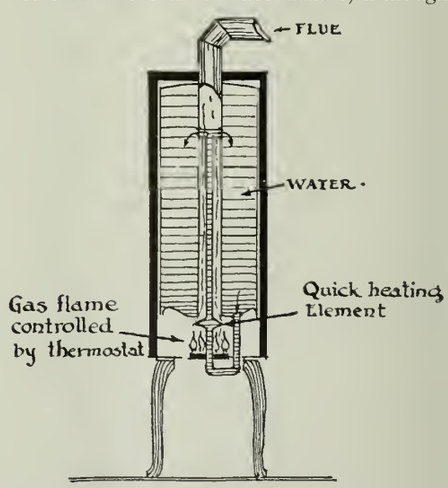
To properly control all parts of the supply system, valves should be plentifully scattered throughout so that any branch can be cut off when repairs become necessary. One valve each side of the meter, one at the base of each riser line and one under each fixture is considered good practice. Often these valves are omitted from under the fixtures, so that when a washer in a faucet wears out and needs replacing, the whole water system on one side of the house has to be turned off while the repair work goes on. It is especially important to have a control valve on the inside of the cellar where the pipe runs through to a hose connection on the outside, in order that in the winter months this tap can be cut off from the outside and the damage which might be caused by freezing prevented.

For the same reason, the whole system of pipes should be pitched to a point near the entrance of the service main. Then when the house is closed in the winter months, the water can be drained out of the pipes.

As obvious as it may seem, no pipes should be carried through any part of the house where the temperature in the winter can drop below freezing, unless these pipes are thoroughly insulated. Whether by accident, carelessness or what not, this is quite often neglected by the plumber. When the exposed pipes freeze, the chances that they will burst are almost certain, since water on freezing expands about one twelfth its volume.

The cold water pipes are not apt to be corroded so rapidly as the hot and for this reason: some for the sake of economy in the initial installation employ wrought iron or steel pipe on the cold water lines, but brass on the hot water. Whatever is done here, is a matter of individual judgment, but one thing is certain—that iron elbows and fittings should never be used on brass pipes, for the combination of the two metals accelerates the corrosion.

The whole problem of the corrosion of supply pipes is much too complicated to be too dogmatic in ones choice of metals. The soft waters along the Atlantic coast are much more corrosive than the harder waters found in the Middle States. Well waters are usually less corrosive than surface waters, although



GAS BURNING WATER HEATER

even in the same region, the corrosive powers of well waters may differ.

If the water in any particular community is known to be soft and contains much carbonic acid, it is quite important to give particular attention to the metals used in the pipes. Merely selecting brass pipes does not solve the problem. If the make of pipe contains too high a percentage of zinc, this metal may corrode in spots or at the joints and cause leaks. In municipalities where no effort is made to free the soft water of aggressive carbon dioxide, lead service pipes may set up risk of lead poisoning. Under ordinary conditions, there is little danger of poisoning.

A Courteous touch... for the Convenience of Those who Visit you



A telephone in the guest room is evidence of the thought you have devoted to your guests' ease and comfort. Many hostesses find that in rooms where telephone service is desired only at intervals a portable telephone is suitable. This can be connected into a permanent outlet as long as the room is in use, and then moved elsewhere as household needs dictate.

Placing a telephone at their disposal is as much a part of hospitality as flowers on the guest room table

Much of the charm of gracious hospitality lies in the little things you provide for the comfort and enjoyment of your guests. Fresh-cut flowers. Theater tickets. The latest novel. A breakfast tray. A guest room telephone for their personal use.

This last is a modern courtesy which adds the final note of convenience to the other arrangements you have made. It makes it possible for your guests to place outside calls whenever they want . . . or to receive them in the privacy of their own quarters. If your telephone system is intercommunicating, it enables them to talk with their host and hostess and various other members of the household.

The guest room telephone is a natural part of complete *telephone convenience*. In the modern home, telephones are placed wherever they will save steps and time and effort . . . in living room and sun parlor, kitchen and bedchambers, library and recreation room . . . and the cost is reasonable. In many residences, there is an additional line for servants' use. Your local Bell Company will gladly help you plan the telephone arrangements best suited to your home. Just call the Business Office.



Well-chosen books . . . a cozy lamp . . . a favorite chair . . . and, of course, a handy telephone, to give the living room its full measure of modern comfort.



An additional line for the use of servants may conveniently be installed, with extension telephones in the kitchen, butler's pantry, and service quarters.

AMERICAN TELEPHONE & TELEGRAPH CO. BELL SYSTEM AND ASSOCIATED COMPANIES



New York Galleries, Inc., Decorators

Pleasing Style in the Simplicity of this Attractive Office Arrangement

The Interior Decoration and Furniture in this Apartment are Italian: the Effect is One of Richness with Marked Severity, Just the Right Background for the Modern Business Office

Above—The interesting effect of the private office of John H. Carpenter, Jr., with the walnut credenza and mirror of the 17th Century. Wrought iron lumières are used for the electricity. The Italian Empire chairs are upholstered in red velvet, which is also used effectively for the window draperies

Below—Another view of Mr. Carpenter's office. The walls are plaster mottled in pale reds and greens, and the floor is flagstone. Woodwork, doors and beams are walnut, rough-hewn. The 17th Century credenza is antique Italian. The very rich looking desk is modern, but designed in the Italian manner

PHOTOGRAPHS BY JOHN WALLACE GILLIES



BEAUTIFUL INTERIORS

ACHIEVED THROUGH COLBY FACILITIES

FROM sixty-two years of experience with a discriminating clientele this organization has gained a thorough understanding of the artistic and practical problems involved in creating interiors that are at once livable and beautiful. . . . Since the resources with which a decorator works so largely govern the results he achieves, it is important to consider that our staff has at its disposal a competent designing department, a large factory, stocks of fine merchandise in four shops and connections in all principal European and American style-centers. Our collections of eighteenth century English and French antiques are particularly noteworthy.



Background, draperies and furnishings in this breakfast room by Colby, have been planned with appreciation of their artistic values and their relation one to another. . . . Regardless of the style of interior you picture as ideal, this organization can be of help to you in its achievement. . . . You are cordially invited to visit and consult us.

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The Amateur Gardener

By GRACE A. YOUNG

THE most interesting garden laboratory in America is your own garden—and your neighbor's. This collection of practical ideas on topics of seasonal interest to the gardener is a regular feature of ARTS & DECORATION. *If you have a problem you would like to have discussed here, or have made some discovery which will help other gardeners, we shall be glad to hear from you.*

YOUR next year's garden should be planned while this season's foliage and blossoms can still be used as a guide. Color effects and proportioning of mass can best be studied in the garden itself. Remember that any changes you make architecturally or in the landscape, in grading or in the larger planting, affect the whole of your grounds, and not just the spot changed. Where little effort is directed toward making the whole landscape harmonious the result is a series of unrelated details. Plan toward a design which considers every element in the architectural and landscape treatment.

All the integral parts of your grounds, such as rock gardens, orchards, pools, an outdoor living room and playgrounds, should be included in your first plans. If you fail to do this because you feel that you cannot afford to plant and develop all your garden space and the surrounding grounds at once, you are sure to find that the expense of putting your grounds into attractive completeness will be much greater. Even if you can carry out only a few of the details each year, the whole plan of your ideal garden should be kept in mind—and put on paper—from the very first. This will save you effort later on.

A typical hybrid tea rose, the group in the rose family which can be depended on for all-season bloom. From "The Rose Manual," Nicholas (Doubleday, Doran)



LAWNS should be replanted or new lawns made in September, to give the grass a chance to steal a march on weeds, which are dormant during the cool fall months. If you are planning a new lawn, it is important that the ground be thoroughly loosened and fertilized before the grass is sown. On a clay base the topsoil should extend down six or seven inches. Even greater depth is required for topsoil over a sand base. Well rotted stable manure scattered on in a proportion of about ten or twenty tons to the acre, depending upon the fertility of the soil, will best take care of the problem of fertilization. After the fertilizer is applied, fine-toothed harrowing or thorough disking will work down the lumps and mix the manure with the soil. Be sure that the soil is well-textured and firm before planting. If your soil is deficient in lime, it may also require an application of some form of lime to make it possible to grow Kentucky bluegrass. Special grass mixtures, adapted to growth in shady places such as city gardens can be obtained from any reliable seed house. An equal mixture of bluegrass and red top, with a little white clover or Rhode Island bent, makes a good combination for a lawn presenting no special shade and drainage problems. Five or six pounds to an acre makes a good seeding. Grass should be sown on a quiet day, and raked or harrowed in—rolled immediately and then again, lightly, after the grass is well started. New lawns must be kept quite moist for three or four weeks. Owners of large estates will find it worth while to get a copy of Stumpp & Walters' booklet on "Golf Turf", as comprehensive a study of lawn-making as I have seen. Identification of grasses, preparation of seed bed, eradication of weeds, choice of tools, preparation of golf courses and tennis courts, and all the important phases of caring for fine turf are included in this book. Incidentally this company also has a free employment register through which they can put you in touch with reliable gardeners, if you happen to be looking for gardeners. Professor L. S. Dickinson, of Massachusetts Agricultural College has recently prepared a useful handbook on the lawn. A seed chart from his book appears in this article. The lime content of your soil may be determined by a simple test with litmus paper. Press a handful of well-dampened soil against a strip of blue litmus paper (sold at all drug stores) and hold it there long enough to let the moisture saturate the paper. If the blue strip retains its color the lime content is adequate to counterbalance the vegetable acids in the soil. If acids predominate in the soil the litmus paper will turn red.

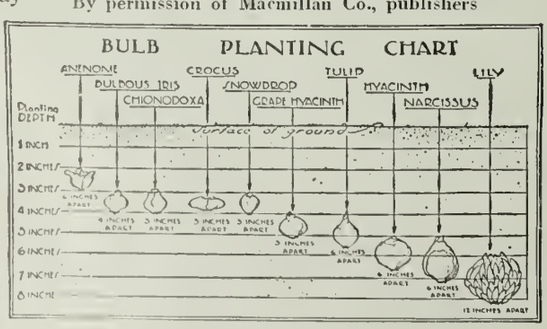


The broad-petaled, stately Japanese iris is only one of several beardless irises finding favor in American gardens. Courtesy Colonial Farms, Inc.

Himalayan giant fig which bears fruit as large as 4" in diameter along its trunk and down to the base of the tree. From "Exploring for Plants," Fairchild (Macmillan)



From Ramsey, "Landscaping the Home Grounds." By permission of Macmillan Co., publishers



Drainage for potted bulbs may be provided by placing broken pottery or porous stones at the bottom of the flower pot



A WIRE "cage" placed around each of your lily bulbs at the time of planting will protect them from mice during the dormant season. Secure small mesh-wire from a hardware store (¼ to ½ inch mesh) cut this into strips and lace to

(Continued on page 110)



An excellent root growth on bulbs forced in a pot of soil, kept in a dark place and shown ready to be transplanted

ESTABLISHED 1846

THE HAYDEN COMPANY

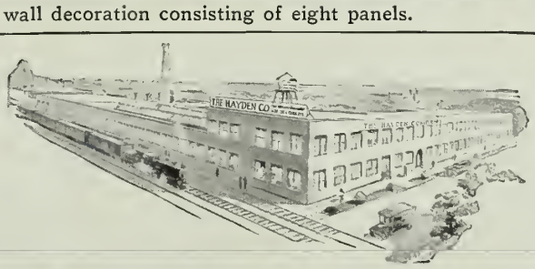
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DECORATIONS
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A very interesting 18th Century wall decoration consisting of eight panels.



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New York in the Midst of Celebrations

But This Was Over a Half a Century Ago, When the Seventh Regiment Was Marching away to the Civil War and When the First Atlantic Cable Connected Two Continents



Right—A wood cut, which appeared in New York magazines in 1858 showing New York celebrating the completion of Cyrus W. Field's Atlantic Cable, connecting England and the United States. The company, known today as Black, Starr and Frost-Gorham, was awarded the palm for beautiful decorations on Broadway

Below—In the black and white drawing by Thomas Nast, we see the Seventh Regiment marching down Broadway on their way to Washington on April 19, 1861. Again the Black, Starr and Frost-Gorham windows were decorated with flags and bunting, and filled with cheering friends



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Charak American Hepplewhite Cabinet of crotch mahogany inlaid with tulipwood.

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R. G. BINGHAM
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Winter Travels in Sunny Lands

(Continued from page 78)



"Groote Schuur," the home of the late Cecil Rhodes, intrepid African pioneer, which he bequeathed as a residence for the Prime Minister of South Africa. Courtesy South African Travel Bureau

fall is about 6,000 feet wide from bank to bank and varies in height from 256 at the right bank to 420 in the centre. Niagara's two great falls have a total span of 2,580 feet and a height of from 158 to 167 feet. Both, as to height and span, then, the African falls are the greater; they are the greatest in the world and those who make the journey from Cape Town behold a spectacle no subsequent sightseeing ever effaces from the memory.

THE GREAT ZIMBABWE:

In the heart of Mashonaland—18 miles from the railway station of Fort Victoria—lie the ruins of great Zimbabwe, the centre of the most extensive goldfields of the Ancient World.

THE CITY OF GOLD:

Returning to the Union, the traveller reaches the youngest and the greatest of South African cities—Johannesburg. Forty-three years ago there was no town nor thought of any, yet today it has the largest population of any town south of Cairo. It has an annual gold output of $215,000,000 and contributes 53% of the world's gold. In 43 years $5,000,000,000 worth of gold has been produced, and there is as much more to come.

An hour's run from Johannesburg is Pretoria—the Administrative Capital of the Union. Despite a seeming placidity, its history bristles with liveliness and old picturesque cottages—President Kruger's modest home among them—survive in the shadow of modern edifices. In the Museums and the old hilltop forts are many reminders of other days and the image of Paul Kruger, on his burgher-guarded pedestal fronting the railway station, looks across the city so intimately associated with him. Nearby is the great Premier mine from which was taken the world's largest diamond (3,023 carats). No visitor to South Africa should fail to see the spectacular blasting operations at this mine.

NATAL AND THE ZULUS:

From the Transvaal to the delightful seaside resort of Durban, the railway runs through beautiful country filled with sad memories of the struggle between the brave and independent peoples of the Boer republics and the British. Natal is the home of a native people that ranks as the aristocracy of the African race, which evolved a great military and feudal system. Today the Zulus are still to be seen in all their primitive dignity, living as their forefathers lived. There lingers amongst them an air of mastery that conquest has not destroyed—a fierce, manly and chivalrous race.

THE WORLD'S LARGEST GAME SANCTUARY:

A night's journey by rail from Pretoria is the famous 5 million acre big game preserve known as the Kruger National Park. It is estimated that a quarter of a million head of game, including lion, zebra, wildebeeste, buffalo, kudu, warthog, elephant, hippo, etc., live there without fear of the poisoned arrow or the hunter's gun.

MOUNTAINS AND BEJEWELED CAVES:

I must mention the Drakensberg Mountains, which are quite as beautiful as the Alps, but instead of ice and snow, they have the warm colouring of the south, blue skies, bright sunshine and vividly tinted peaks and ravines. There are also the Cango Caves, situated in the land of the ostrich at Oudtshoor. These magical Caves leave upon the mind of the visitor a sentiment of awe and wonder not easy to describe. It is a world of monstrous and beautiful forms, a world of mysterious shadows. There the slow process of Ages has formed stalactites and stalagmites of never-ending variety and of colours due to mineral solutions, which in places, jewel and bedeck the ceilings and walls, and flash back rays of rich sparkling fires.

South Africa has many other characteristics peculiarly its own. It has, too, the attractions of many better known tourist resorts, and the visitor is constantly reminded of Egypt, Switzerland and the Riviera. This land of sunshine and scenic wealth offers an abundant choice of resorts, mountains, woodland, river and marine, and it provides also, some notable shooting grounds. Its travel attractions, though unique and distinctive, are comparable with the most enjoyable of Europe and, unlike much of the rest of Africa, this is a seat of western culture and civilization. The country cannot pall or cease to attract, for it is a series of scenic masterpieces. The charm of South Africa is hard to analyze. It cannot be set down entirely to climate, beautiful though that is, or to the wide expanse of rolling veldt or to the grandeur or to the charm of its woodland scenery.

HAWAII—AN ORCHID IN THE SEA:

They have a quaint saying in a land of floral abundance out in the Pacific, that has a poignant significance: "—to leave Hawaii is to die a little". And that is just about true. Once visit that necklace of gleaming Islands and you'll choke a little on leaving and sigh a little ever so often longing to go back to its perfumed and romantic nights.

A group of us were talking about Hawaii and the question arose: "Just where is Hawaii, anyhow?"

Then we looked it up and were amazed to find that Hawaii is about 2,000 miles from Los Angeles or San Francisco! And only four days from either port to Honolulu!

"I never imagined Hawaii was so close," some one remarked. "Why, that's quicker than any boat takes you from New York to Europe."

This same misapprehension exists in the minds of many people. Hawaii (eight beautiful islands) lies in mid-Pacific, some thousands of miles and many days closer to the United States than the Philippines. Business men, shipping men and world strategists think of Hawaii as "The crossroads of the Pacific". And residents of Hawaii call their islands "The Paradise of the Pacific", which is equally correct.

Residents of New York can leave their icy gales in winter or their oppressive heat in summer, take train to San Francisco or Los Angeles, and in just eight days be on Waikiki Beach, where it is always May! From Chicago and the Middle West, Hawaii can be reached by way of California just about as quickly as Europe—in seven days.



A Zulu Chieftain, fully caparisoned before his hut in South Africa. Courtesy South African Travel Bureau

And one of the great joys of a trip to Hawaii is no passport red tape! No worry about a foreign language! Hawaii being a part of the United States, you can go there with as little formality as from New York to Jersey City.

Nevertheless, a visit to Hawaii is like a visit to a foreign land, as far as interest and variety are concerned. You eat fresh pineapple that is sugar-sweet, and velvety papaia, the melon that grows on a tree, and spicy mangoes. The world around you is vivid with color. Even the trees bloom! Picturesque native boys, looking like bronze gods, sail through the air in high dives that leave you breathless, or come racing to shore on top of a surfboard propelled by a crashing wave. You leave the sapphire sea in a purring motor car and in just a few minutes are astride the knife edge of a volcanic mountain thousands of feet in the air. And you golf on the smoothest greens and sweetest fairways in all the United States.

You couldn't have a more complete change than that! And you don't have to plan your trip to comply with a "season". Hawaii is delightful the year round, warmed by sunshine in winter, cooled by trade winds in summer, and the ocean bathing doesn't vary more than a few degrees from January to June. You can catch a steamer out of San Francisco or Los Angeles at almost any time.

UNCLE SAM'S THRONE ROOM AND IDLE CROWN:

Americans are sometimes astonished to learn that the United States has a Royal Crown and a Throne Room all its own.

It was less than forty years ago that this, one of the most beautiful and richest parts of the United States, was still a kingdom, governed by a Queen whose favor was much courted by European monarchs.

The history of Hawaii is the record of a proud, intelligent people who were the equals of the white men who settled in the Islands following their discovery in 1778. Because of the native capabilities of the Hawaiians, they adopted the white man's civilization rapidly and completely. When the Hawaiian rulers toured Europe, they were received with all the honors paid to sovereigns of larger nations.

The last ruler of the Hawaiians was Queen Liliuokalani. For many years the Islands had been threatened with annexation by European powers which coveted their strategic importance in the Pacific, until in 1803 a group of Hawaiian patriots decided that the country's welfare demanded that Hawaii become a part of the United States. It was in that year that Queen Liliuokalani was deposed.

A provisional government was set up and in 1898 Hawaii was annexed to this country, becoming a territory of the Union, not a dependency.

Iolani Palace, in the center of Honolulu, became the seat of the territorial government when the kingdom was abolished. Here is the famous Throne Room, with its carved koa wood chairs topped by gold crowns. They stand on a dais at one end of the magnificent chamber. Down the center of the room is a row of scarlet

(Continued on page 115)

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Dahlias Are Plants of American Origin

(Continued from page 65)



The Belle of Springfield, one of the most popular dahlias of the pompon group, often a prize-winner for "the smallest flower in the show"

to omit Fort Monmouth, Aztec Glory, Elite Glory, Watchung Sunrise, La Roda, Siskiyou, Primula Rex, Mrs. Frances E. Bullard and Jersey's Empress. When it comes to picking "the best", much, of course, depends upon personal taste, and any list of preferred varieties necessarily changes from year to year, with the introduction of new ones. The oldest variety among the twenty-six already mentioned is Judge Marean, which dates from 1918.

For garden decoration the smaller-flowered varieties of dahlia are preferred by some. Dwarf varieties, not requiring stakes and suitable for bedding, of the "single" or "peony" type, are popular in Great Britain and are beginning to make headway in America. Of these, such varieties as Coltness Gem and Lemur are favorites with people who harbor no antipathies to red. These smaller-flowered kinds can take the place of roses as cut flowers and garden ornaments at a season when roses are scarce. A wave of popularity for these little fellows is foreseen as a reaction from the present dominance of the massive-flowered varieties.

The little pompons, dahlias with ball-shaped flowers less than two inches in diameter, in a great variety of colors, have long been favorites with many. When cut, they make charming baskets and center-pieces for the dining-table, and they are much more pleasing for a button-hole than a twelve-inch Marmion or Fort Monmouth! Among the more popular pompons are Belle of Springfield, brick-red, often a prize-winner for the smallest flower; Nerissa, pink; Gruss aus Wien, crushed-raspberry; Joe Fette, white; Johnnie, maroon; Little Beeswing, golden yellow, tipped cherry-red; Raider, yellow; Sunny Daybreak, yellow, edged red; Tom Thumb, garnet-red; and Vivid, scarlet.

Then there are single-flowered dahlias, like Newport Wonder, of a crushed-raspberry tint, and Newport Angel, white; and the collarettes, like Ami Nonin, amaranth-rose, with a white "collar", and Maurice Rivoire, crimson, with a white collar,—all of which are favored by certain people with artistic tendencies—people to whom great size makes no special appeal.

Also, there is the so-called "cactus" type, of Mexican origin, but first recognized in Holland in 1872. When this new "break" reached England a few years later, the scarlet or crimson flower of peculiar form reminded some one of the flowers of a member of the cactus family then popular as a greenhouse plant in that country, and that name has persisted for its numerous progeny. In this group, the edges of rays are rolled outward or backward, so as to give a more or less tubular and pointed effect to the rays or at least to the outer ones.

Among the cactus varieties, the old Countess of Lonsdale, first offered to the public in 1896, is still popular for garden decoration. Its attractive sal-



The first-published figures of what is now known as a dahlia. Figures of the Aztec *acocotli*, in Hernandez' work on the natural history of Mexico, printed in 1651

mon-pink flowers are not large from the modern point of view, but the variety is a dependable and profuse bloomer, and, as it nearly always performs well, it is one of the best to recommend to a beginner. An old dahlia variety that is still grown, like an old book that is still read, must have its good points. In the case of the dahlia, its persistence implies that the variety, in addition to its more obvious virtues, is disease-resistant and that its tuberous roots survive the usual hazards of winter storage.

In the matter of soil for the growing of dahlias, it has been found that a light loam with a good drainage is the most favorable. They commonly do better on a slope than on level land; better also near the coast or among the mountains, where summer days are cool and moist, than on the interior prairies and plains, where summer days are often hot and dry. Dahlias need plenty of water after they begin to blossom, but, like roses and peonies, they seem to resent standing where their feet are continuously wet. A heavy clayey soil

(Continued on page 98)

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The *f*.4.5 long-focus lens gives a telephoto effect by enlarging the image to three times the usual width and height.

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Model K with *f*.3.5 lens is $110, with case . . . with *f*.1.9 lens, $150 with case. Long-focus lens for telephoto effect and Kodacolor Filter are sold as accessories. Model M, with case, is priced at only $75. Complete outfits — Ciné-Kodak, Kodascope Projector, and Screen — as low as $143. Eastman Kodak Co., Rochester, N.Y.

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Furnishing the Home With English Antiques

No. 1 Between Two Windows



Fig. 1—Hepplewhite Love Seat C. 1785

IN the stately drawing rooms of 18th Century England, with their high ceilings and long formal windows, the treatment of the pier, as the wall space between two windows was called, was of primary importance. Many of the loveliest pieces conceived by the great designers of that period were created to be placed between two windows. The side table has always been a very popular piece for such use but it was not until the time of Chippendale that tables were designed especially for that purpose. Among his earlier designs are found a number of console tables which were meant to be used between windows with a mirror or picture hung above them. It was Robert Adam, architect as well as furniture designer, who first treated the between-the-window group as a unit, designing his beautiful pier tables and mirrors for that place. The later 18th Century designers also designed tables and mirrors for the same purpose, Sheraton producing pieces of unusual harmony and grace. Figure 2 shows one of a pair of tables designed by this great craftsman.

The high ceilings of 18th Century rooms were responsible for the many tall pieces produced in that period. Bookcases, bureau-bookcases, secretaries and tall cabinets afford an excellent selection for placing between windows—the writing pieces being an especially happy choice both from a decorative and utilitarian point of view. They were immensely popular with all the designers seeming to lend themselves excellently to the genius of each individual craftsman. The bureau-bookcase illustrated in Figure 4 is a particularly fortunate instance of the designs of Thomas Chippendale.

Another possibility and one typical of 18th Century practice is the placing of a small settee or love seat between two windows. The sofa dates back to Cromwellian times and is an outgrowth of the Tudor bench and wooden settee. It was not, however, until the reign of Queen Anne that the love seat or small sofa was first used. These seats were designed by all the great artists and were usually upholstered, though Adam and Hepplewhite often designed them with frame backs and cushioned seats. Figure 1 shows a lovely settee in the best manner of Hepplewhite.

The French influence that swept into England after 1735 popularized many French pieces. One of the most generally accepted was the commode. The old Tudor chests which were the prototypes of so many pieces of English furniture, had been gradually metamorphosed into the chests of drawers and "dressing chests" of the Queen Anne period, but these were bedroom pieces only. The commode was a decorative piece accepted for use in the drawing room. Though used by all the 18th Century designers, it was especially popular with Chippendale, perhaps because he reacted more strongly to the French influence. The piece shown in Figure 3 is a Chippendale design of unusual distinction. Like the tables, commodes were usually placed below a mirror but tapestries and Oriental hangings were also frequently used.



Fig. 3—Chippendale Commode C. 1760—Chippendale Mirror C. 1770



Fig. 2—Sheraton Satinwood Table C. 1795—Adam Mirror Showing Hepplewhite Influence C. 1775

To decorators, dealers and their clients interested in the decorative possibilities offered by English 18th Century furniture, Lewis, Son & Munves extend a cordial invitation to visit their unusual collection of English antiques.



Fig. 4—Chippendale Bureau-Bookcase C. 1730—Chippendale Side Chair C. 1770

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Historic Fireplaces of France

(Continued from page 80)

Medici, with her two children, the Duc d'Anjou and Marguerite de' Valois, lodged in the rooms that were decorated with the device of Claude the Queen of Francis I, two C's entertwined with lilies and the wings of a swan. Here in the wing of Louis XII we see fireplaces with ornate over-mantels mingling Gothic tracery with the fleur-de-lis and the crowned porcupine of Louis XII and the cordelière and ermine of Anne of Bretagne. These are ornate fireplaces possessing little real artistic value, yet their elaborate designs and gilt and color make them a dominant decorative note in the rooms in which they are placed.

In the fireplaces of the Francis I wing of the Château one notices a change in structure as well as motifs of decoration. Gothic details have disappeared and classic columns dominate the structure with capitals combining cornucopiae, heads and fanciful volutes. The stone carving of the over-mantels includes arabesques, cockleshells, circles, lozenges and acanthus leaves. The carving is in low relief and the details refined.

Fireplaces in these days were generally surmounted with a distinctly architectural chimney-piece carried up vertically to the ceiling. The chimney-piece of sculptured stone or carved wood displayed nitches, canopies, pilasters, panelling and sculptured devices in impressive array above a mantel upheld by corbels, pillars or caryatides. Added to these already elaborate chimney-pieces were the decorative emblems of Francis I and his wife Claude. The chimney of the Salamander is familiar to everyone who has visited the château country, but smaller salamanders and crowned C's and crowned F's are mingled in the decoration of all of the fireplaces of the Francis I wing. In the Château of Chenonceaux, the arms of Francis I and Anne of Bretagne are coupled on a massive chimney-piece of carved stone, and such is the classic nature of the surrounding carved motifs, that we may attribute it to the building campaign of Francis I. Other evidences of Renaissance building credited to Francis I may be seen at Azay-le-Rideau and Chambord.

The style Henry II marks the height and flowering of the French Renaissance. It was logical and possessed unity of conception between structure and decorative detail. The general contour and structure of the chimney-piece remained substantially the same as in the period previous. The fireplace was still the most significant feature of the room. The structure of the fireplace was now dependent upon the classic orders, and fluted columns and their historic capitals dominated over the previous fanciful variations of these classic columns. Classic strapwork, scrolls, interlacings, frets and running borders were intermingled with sprays of bay, oak, palm, myrtle and acanthus and the monograms of the reigning royalty. Colored marble was now used as well as stone and wood, for the structure material of the fireplace.

The fireplace in the library of Catherine de Medici in the Chateau of Blois is an excellent example of the period of Henry II. Its overmantel is stenciled with a small pattern of fleur-de-lis and H's against which a large crowned H with leaves and scrolls forms a center decoration. The chimney-piece with the portrait of Catherine de Medici at Chenonceaux is of this period also but its decorative details overpower the structure of the mantel itself.

From the artistic standpoint the massive stone fireplaces of Langeais are the most interesting. Here Gothic structure and Gothic tracery carving blend in perfect harmony with no transitional details. It was in the grand salon of Langeais that Anne of Bretagne and Charles VIII were married and the proportions of the fireplace in this room suggest the use of massive logs. Perhaps a whole tree might be accommodated at one time within the huge firebox and a complete company of people might be warmed at its leaping blaze. The Salle des Gardes has another of these huge beautifully carved fireplaces.

Dahlias Are Plants of American Origin

(Continued from page 96)

that is inclined to bake hard in the summer is often improved by adding liberal quantities of sand or coal ashes. Neither sand nor coal ashes add much to the plant food in the soil, but they may improve its mechanical texture, making the soil more porous and enabling the roots to breathe, for roots, like the leaves, have to breathe, even though less actively than the above-ground parts.

When Jack Frost rings down the curtain on the annual dahlia display, he almost always appears to wear the livery of a black tragedian, especially when this happens in September, as is sometimes the case in the interior. When, however, the finale comes in November, as happens about half the time in California and along the Atlantic seaboard from Long Island Sound southward, the dahlia enthusiast is content and feels that he has enjoyed rich returns for his effort—richer than he could have obtained from any other flower. When, soon after the first killing frost, the clumps of dahlia roots are lifted and are stored for the winter in an ordinary cellar or basement containing a furnace, they commonly need some kind of covering, such as sand, newspapers, gunny bags, or garden soil, to prevent excessive shriveling and perhaps complete loss of vitality. One must strike a happy mean between too much covering and too little and just what this happy mean is may best be determined by actual experience with one's own conditions.





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Grandfather Chairs

(Continued from page 70)

beneath. This box was, and still is, used to store hams after they have been cured in the immense chimneys. Other chairs of the late 17th Century have cushioned seats and pads fixed to the inside of the wings and here is one of the first signs of the comfortable "grandfather" chairs of the William and Mary period and after. When the more sophisticated designs of Chippendale and those of the later Georgian period became the vogue, grandfather's chair was little affected by the new modes. The understructure varied according to the prevailing type of legs but none of the comfort was sacrificed to fashion.

One of the many interesting early wing chairs that has come to America was brought here last year. Dating from the late 17th Century, the simple high rectangular upholstered back with two small wings might seem to have little relationship to the wing chairs as we know them. Neither could it afford any such feeling of relaxed ease that the later examples invite us to enjoy. For one thing, the arms were merely padded elbow rests, yet in its form it was possible to see what was later to become the exceptionally high chairs of the William and Mary period.

Most of the arms take the roll shape, thickly padded. And who has seen one in a well-stocked library beside a log fire and refused the invitation? To take a book, then curl up in the large seat with the feet dangled over one of the arms, is to know that whatever styles of chairs may be invented in the future none will ever quite equal "grandfather." In the history of household furniture they represent the passing of the high-back wood seats and the coming of those more comfortable chairs which were developed in the Georgian era. The wing chairs of the late 17th Century have not quite all the grace of those belonging to the Queen Anne and Chippendale styles; for while the basic shape is little changed, each manifests characteristics peculiar to the period in which it was made. Those of the William and Mary reign have noticeably higher backs and the wings often assume a scroll form. The front legs are also of the scroll shape, either with the flat or turned understretchers; but the back legs are quite square.

Figured damasks, velours, crewelwork and other fabrics are equally adaptable and when these are selected the larger patterns are again especially suitable. Conventionalized floral and similar designs lend themselves admirably to the graceful curvations of the wings and arms, and it is not unusual to employ gimp around the edges of the loose seat cushion and also to cover the sewn joints of the fabric by this means. In such cases a deeper fringe is applied to the lower part of the frame between the legs.

There are other high-back upholstered chairs of the early Georgian period which, while perhaps lacking the same romance, are companions of the wing type. We refer to the armchairs with open padded elbow rests popular during the Chippendale vogue. These are not as massive but like the "grandfather" the unbroken area of the backs and seats are a means by which color may be brought to a room. For that very reason, these larger upholstered chairs, covered in suitable material, are a natural part of the furniture of paneled rooms. For in such settings the bright colors eliminate any suggestion of heaviness that might possibly be present from the darker hues of the architectural woodwork and the accompanying furniture.

High-back chairs invariably add more to any interior from the fact that the upholstery takes on various sinuating curves and these, in addition to the shapings of the frame, considerably increase the decorative value of the material with which they are covered.

Any large living room will accommodate quite a number of the larger upholstered chairs. As a rule, a "grandfather" will be on each side of the fireplace while others of the open arm style are placed at advantageous positions. By using one of the latter at the side of a walnut or mahogany table or in front of a desk is to produce that happy merging of the colorings obtained from the fabric with the rich dark tones of the wood. The same effect results when chairs of this style are in a corner of an oak paneled room for, immediately, there is a pleasing contrast of brilliance against a heavier background.

When interior walls are treated with the pine woodwork of the later Georgian period or in any of the several other lighter styles popular at the present time, the larger upholstered chairs are as readily adaptable, provided the covering is in keeping. The intention should be to develop an atmosphere of spaciousness typical of such rooms and this is largely assisted by the pattern of the fabrics used on the chairs and sofas. Among the many materials that help in this respect there are the numerous patterns of Chinese origin displaying tiny figures in brilliant costumes, birds and flowers in natural colors with a subtle suggestion of a black background. This background is subtle, for though it is present and causes the design to stand out in greater relief, it is never obvious. And there is ample surface with one of the high-back Chippendale chairs to permit the pattern to be displayed to advantage.

It will be found that the backs of the wing chairs are always perpendicular, which is a carry-over from the traditions that we should sit quite upright, but the later high-back open-arm type has a slight cant to the back. Both were made for the early Colonial homes in America and there is little or no variation from the contemporary English models. But there is considerable variation in the comparative values of the American and English. Only recently $3000 was paid for one of the Martha Washington type while another of the Queen Anne period, supposed to have been made by an American craftsman, was sold for $5000.

Thomas Chippendale's designs for high-back chairs unquestionably show more ingenious adaptations of borrowed motifs than others. With many he would use Chinese forms such as the front legs composed of architectural columns of the carved square legs with pierced brackets. Others of his time have the cabriole legs with claw-and-ball foot, some with understretchers; while many have a plain square support at the front as well as at the back.

Among the New Books

(Continued from page 71)

says in her preface, almost anything can happen in Oklahoma and has (except such shooting as she describes). Miss Ferber's description of Indian rites and customs is a treasureable part of her narrative. Her hero is a grand person; Miss Ferber dotes on him with good reason. He has six notches on his gun. All of the men he has killed have tried to kill him first. He is a leonine, enormous fellow who drinks great quantities of liquor and has ideals. He starts a church, with himself as the preacher, in a honky-tonk and kills the bad man of the town whom he is about to denounce in his improvised pulpit by firing unerringly from the hip after having dodged the bullet aimed at him. . . . Oh, Miss Ferber, I wish you wouldn't ring in stuff like that: you don't have to.

"TIDES OF MALVERN"

Francis Griswold, so I learn, was born in Albany, N. Y., and he is still under thirty. All authors, Dorothy Parker once said when Hardy was alive, are twenty-nine or Thomas Hardy. Griswold could not qualify as an author under that dictum because he is only twenty-eight. Under any other specification, however, he can qualify as an author, and a darned good one. He is not inspired; he is not a great genius. But he is a fine and resourceful craftsman in fiction; he is honest, accurate and patient in his observations; and he has a good story to tell. I recommend to you his *Tides of Malvern* (William Morrow & Co.).

That novel is concerned with the history of a family in South Carolina from the 18th century to the present time. The family is aristocratic. The founder of the family in America was James Sheldon, a Cavalier, who left England with a price on his head and settled first in Barbados in the West Indies and later joined Governor Yeamans in establishing a colony in Carolina. This James Sheldon created a barony in the new world. The history of the vicissitudes of the Sheldons, Mr. Griswold has traced with ardor and sympathy, down to the present generation. There were many things to divide the family against itself. First there was the War of the Revolution, with brothers and stepbrothers in the Whig and Tory camps. Then there was the Civil War. Lastly there was the Great War and the post-war adjustment. Mr. Griswold has not neglected any of the dramatic possibilities of his theme. A well-poised, arrogant and self-assured eldest son, loyal to King George, kills in a duel, his young, sensitive, high-strung, step-brother who believes in the new democracy and signifies his intention of joining the Continental army. That scene is theatrical and there are a number of scenes like it. But you will like them. They are episodes in the history of your people and my people—if you happen to have any Southern blood—told with candor, with the right emphasis on the right things, and with the glamor that adheres to enriched experience. The South is not the North and never the twain will meet in perfect concord because the circumstances making the temperament of the South differ from the circumstances making the temperament of the North. It is curious that it should be left to a Northern born young man to illuminate this fact so clearly in a novel that is a delight to read. Make a note of Griswold's name, because it is a name that will be blazoned on the literary scene in a few years and there is a certain satisfaction in getting the jump on these things. One might easily do worse than taking the time to read *Tides of Malvern.*

"A SHOPPING GUIDE TO NEW YORK"

As a mere man I didn't know that a book about shopping in New York could be reckoned as anything but a headache to any male who has to pay the bills. I know of nothing more upsetting to my general well-being than to have the "little woman" read an ad. out of a newspaper about a sale on hats that have been marked down from forty-two dollars to eighteen dollars and twenty-five cents. That means the hats are selling for less than half price and that a really thrifty person would do well to buy two hats before the price gets back to the original sale's price of forty-two dollars. There is simply no arguing the point. You are licked before you start; so you might as well agree that two hats at thirty-seven dollars may be put down on your balance sheet as unearned income.

But don't get the notion from what I have just written that Miss Palmer has written a book intended to take the bread out of the mouths of our offspring and to keep our noses to the grind-stone that our women may indulge themselves in bargains at so much per barg. Her book is really helpful to the housewife. There is everything in it about all of the Manhattan stores from Klein's where you can get dresses for $9.50 and less to the Fifth Avenue shops where they price no frock less than $200. And believe it or not, it is entertaining reading. I don't know when I have absorbed so much information with so much pleasure in doing so. I know now where I am going for my shirts, socks and hats.

As I say, I didn't know that any person, male or female, could get an old curmudgeon like me interested in shopping. But Gretta Palmer has done so. She has given away so many secrets of the trade in *A Shopping Guide to New York* (McBride) that I should like to whisper into the ears of all my acquaintances that here is a book that will save them money—maybe.

"THIRTEEN MEN"

The most unusual novel of the year is *Thirteen Men* (Claude Kendall) by Tiffany Thayer and the author, whose real name is Elmer Ellsworth, has one of the most promising talent I have observed among the newcomers in fiction. He has obviously been influenced by Ben Hecht and he is, as yet, a little too charmed by his own cleverness; but he has a natural brilliance which should mature into first class work. The idea of the book is excellent: twelve jurors are considering the case of a confessed murderer and you are given the personal history of each juror, his background, his character, his qualifications for dispensing justice. The thirteenth man is the murderer himself, called "The Phantom" by the newspapers. He is a paranoiac, possessed with the idea that his murders are beneficent acts; he puts children to death "to save them the torment and pain of life" and he kills adults in circumstances where his logic tells him he is serving

(Continued on page 102)



OLD GEORGIAN MAHOGANY

Distinction and beauty characterize this Old Georgian mahogany sideboard with fine patine. Jewel trees with flowers of rose quartz and leaves of spinach jade, set in Chinese porcelain pots, add a delightful decorative note.

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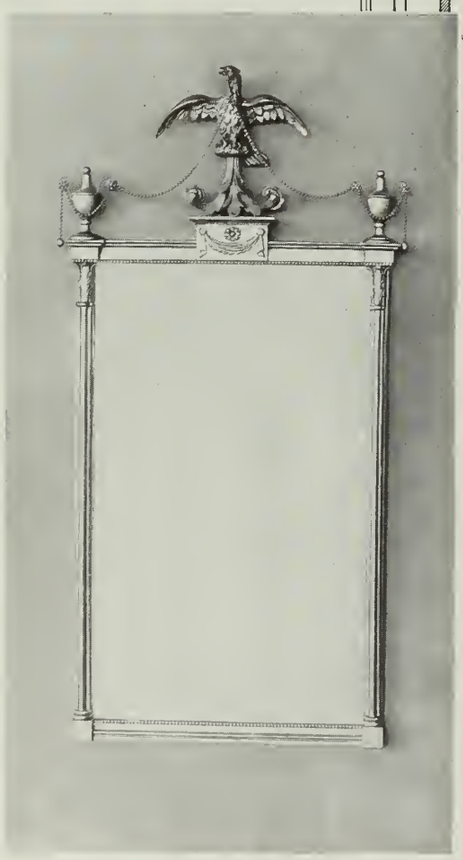
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PARIS

FLORENCE

Just as the original of this Colonial mirror once reflected in its clear glass the leisured and decorous life of the 18th Century—so the design, which Friedman has reproduced with utmost fidelity, reflects the unusual talent of the artists who worked in the days of Duncan Phyfe and Paul Revere. There is a quality in this work which is peculiarly adapted to the present vogue for Early American.





Friedman Brothers cordially invite you to see this mirror at their display rooms. Here you may also see numerous designs in *French, English, Spanish,* and *Italian,* as well as the *Modern.* For more than 27 years this firm has produced only the highest grade of decorative objects. It stands today among the foremost houses which specialize in beautiful mirrors and accessories. Their extensive line embraces every type and size—the moderately priced as well as costlier pieces. Decorators, dealers and architects will find this display of real interest. A card from them will introduce their clients.

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Among the New Books

(Continued from page 101)

the ends of justice. He shot a street car conductor for passing up an old man who had hailed the car. And his murders are his means toward what he considers a novel form of suicide —that of death in the electric chair. There is a macabre humor in all this but the whole thing is carried out with just enough of the fantastic in it to prevent its being too horrible to endure. In relating the individual histories of the characters Thayer has, in effect, written twelve short stories, all diversified, in which there is humor and horror, pathos and romance. It is not a soft book; it is not an agreeable book; it is a book by a highly sensitive young man who has worked off in it a great deal of his spleen against the cruelty and injustice of life.

"14TH STREET"

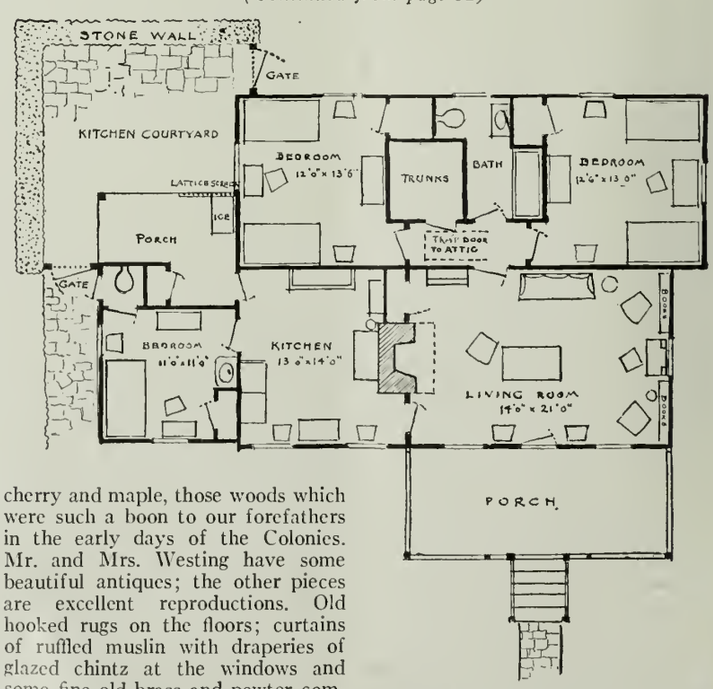
Percy Shostac is another young man who has found life not all to his liking and he has set forth his reasons in an autobiography in unrhymed lines which can hardly be called free verse, because they are prose lines without accent or cadence. The book is called *14th Street* (Simon & Schuster). It is an introspective attempt of the author to find out why the only woman he ever loved left him. With a mixture of humility and arrogance he dissects himself. In the end he has given us no particular reason why the woman shouldn't have left him, quite apart from the fact that apparently she was never in love with him, because he is vain, self-centered, and opinionated. He seems to believe that the woman—it is a married woman, who returns to her husband—owed it to him as a sort of duty to love him and that she is being false to her true self and compliant to convention in returning to her husband. It seems to the reader, at least to this reader, that it is quite possible that the woman found that she really loved her husband. Quite possibly, too, she wearied of hearing the author refer so often to her "dear tight lips." But the book is so frank and so revelatory that it makes entertaining reading. The author is sincere and poignant even in his self-love; and his confession of the love he has lost has drama in it.

"THE HOUND OF FLORENCE"

A strange and beautiful fantasy is *The Hound of Florence* by Felix Salten, who is already known to American readers as the author of *Bambi.* It is the story of a lad who wanted to return from Vienna to his native home in Florence and become a sculptor in the time of the Renaissance. He hasn't the means for travel and, while watching the preparations for an Italian journey being made for the Archduke he wishes that he were the Archduke's dog that he might be taken along. Thereupon he is magically transformed into a dog and so accomplishes his desire. Every second midnight he regains human form. As a dog he understands the speech, emotions and motives of men and women, but, of course, cannot be articulate about them while he is wearing the form of a dog. As a man he falls in love with and possesses the Archduke's mistress and later as a dog he is given to her as a present by the Archduke. She cannot understand the secret of his strange absences from her until his dual existence is to her revealed in a tragic episode. The story has a haunting charm.

Early American Summer Cottage

(Continued from page 82)



Floor plan of Mr. Westing's house in the Allegheny mountain country. The space in this house is so admirably planned that every detail of comfortable living is found on one floor

cherry and maple, those woods which were such a boon to our forefathers in the early days of the Colonies. Mr. and Mrs. Westing have some beautiful antiques; the other pieces are excellent reproductions. Old hooked rugs on the floors; curtains of ruffled muslin with draperies of glazed chintz at the windows and some fine old brass and pewter complete the inviting picture of a house which was designed, built and furnished to be essentially livable, and which has finely achieved its purpose.

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A mahogany carved Chippendale urn stand in original condition.

Historic Staffordshire China

(Continued from page 75)

river and a scow is an 18th Century view of Chillicothe, Ohio. This generally forms the oval center panel of a large platter, the houses in the background being fairly widely spread. The Chillicothe view like most of these old pictures illustrates the somewhat stereotyped placing of the trees and the white clouds behind the hill, all of which adds to the pleasing character of such a platter in a room following the Colonial style.

Another platter, with a view of Columbus, Ohio, in earlier days shows what was a towing path before the days of steam, the river in this instance being only partially included. To give added interest to his picture the artist painted in the foreground the figures of a fashionably dressed gentleman, accompanied by his wife and tiny daughter, all dressed in the style of the Victorian era. These figures are of value to us of the present day as the manner of their dress allows us to approximate the time when the original picture was painted. In this connection, it may be remarked that the artists seemed to have made a practice of placing figures in the foreground, because there are several, such as the views of Old Columbia College, New York; Old St. Patrick's Cathedral; University Hall, Harvard College, and others, each showing two or more small figures.

Naturally there are more views of our miracle city of New York than of any other one place. For this we may be especially grateful because in no other section of America has our modern fast-moving progress removed so many of the historical spots perpetuated on the Staffordshire pottery. Not only are the old buildings in these early pictures of interest, they also allow us to imagine such places as Wall Street, lower Broadway, Park Place, now turbid with the rushing stream of modern life, as they were when people were unhurried and builders had made no attempt to pierce the clouds and shatter the stars. One view of New York from Weehawk shows what we would today describe as a "prosperous settlement" the sole structures reaching skywards being the steeples of seven churches. Nor is it without difficulty that we can associate this rural scene with New York as we now know it.

One decoration, used by the Staffordshire potters after the Revolution is a combination of a famous English home, a view of the Erie Canal and the portraits of four famous Americans. The center panel shows Harewood House, England, while above this are portraits of Washington, Lafayette, Jefferson and Clinton and on the other rim is a small picture titled "Entrance of the Canal into the Hudson at Albany". Each of the portraits bears the name of the subject, Lafayette also being described as "The Nation's guest."

That the English potters sought to capitalize the defeat of their country by their American cousins is evident from the many scenes taken from events during the Revolutionary War. Most of them are of a martial character and all display lack of technique in the actual drawing of the panels which are almost invariably found with the larger platters. Such a one is described as "Landing of Gen. La Fayette At Castle Garden New York 16 August 1824". In the background is what is intended to represent a wharf above which floats a quite enormous Stars and Stripes. Two ocean-going side-wheelers, the hulls depicted by the old artist rather in the shape of canoes and gay with bunting, in addition to a smaller side-wheeler and innumerable sailing and row-boats are crowded into the remaining half of the oval panel of this platter. And lacking any sense of perspective in the foreground, is a narrow shore-line showing ranks of soldiers firing a salute. Then the artist naively attempted to give his picture symmetry by placing a mounted officer on a galloping white horse at either end of the shore-line.

Nor is the decorative value of these blue and white pottery dishes forthcoming only from the center panels. The wide rims are equally effective in an interior scheme. Generally speaking, there is considerable resemblance with the rims which are usually printed with wild roses and other flowers combined with leaves and scrolls. Occasionally, however, this is varied and oak leaves and acorns replace the flowers while some of the rims, of which the platter showing a Winter Scene in Pittsfield is one, have miniature views of places nearby that forming the main center panel. The edges of the plates and dishes are molded in a fashion copied from the silver dinner ware of the late Georgian times and some of them have the slightly escalloped outline also found with large silver meat platters.

Other platters are decorated with the coats-of-arms of various States. These are appropriate on a library wall or a single one placed in a hall. Occasionally some bearing these armorial insignia as the center panel are made of slightly more ambitious shapes than the traditional oval dishes. The arms of Georgia, for example, are shown on an elliptical fruit bowl with molded edges, the ends being elaborately molded with scrolls. It is probable that bowls and dishes of this type were once part of a dessert service, because more ornamental forms were used with these than with the dinner services.

Most of us when we speak of Staffordshire pottery generally associate the term with the lesser known factories. In point of fact, however, with few exceptions all the more prominent potters established themselves in that county and the successors of Josiah Spode, J. Ridgeway, Josiah Wedgwood and others whose original potteries are being carried on today are still reproducing the old blue and white view ware. In most instances, too, the original copperplates have been preserved so that with the revival of interest these have again been brought into use.

The probable reason for the frequent appearance of water and figures was due to the necessity for contrasting shades in the picture, because being printed in one color it was essential that as much light and shade as possible were introduced. This also explains why, with few exceptions, clouds of varying density were painted in the background, this even with those panels representing the coats-of-arms of our States.

We are indebted to the courtesy of the American Art Association for illustrations used with this article.



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Broadway to Date

(Continued from page 79)

that in quality they were above any ten in any other season.

In a word, our stage is getting better every year artistically; but, necessarily, the real playwrights are limited in number.

But it is this very "better artistically" that sets the philistine's and the moralic moron's soul a-howling. For "better" means nearer to the great themes of the classics and their undressed language and subjects.

There is no such thing as "a moral play." If there is, it is generally rubbish. All that is artistic, witty, life-portraying and deliciously shocking is "moral", if we must use the word—moral in the sense that it gives pleasure.

The stage is all right in spite of the fact that some of it is rubbish artistically. The trouble lies in the minds of those who confuse musical comedies with the legitimate drama. There is a lot of stuff in our musical comedies that might come out, not because it is "immoral", but because it is just gutter-filth. And it is these smutty jokes and lewd gestures that cause the nostrils of our censors to open—and unfortunately, I fear, turn their noses in the direction of the real stage.

We are on the way, I believe, to a great dramatic renaissance—I include in this also, of course, good comedies. The talkies will do it—for they are the scavengers of Broadway.

The great plays will be—and are—those that the talkies' dainty moralic fingers dare not touch for fear of the Boy Scouts and the Ladies' Clubs.

LYSISTRATA

After twenty-three hundred years, Aristophanes—the ground-and-lofty tumbler of the Greek intellect—crashed the Broadway gate and thwacked the welkin of our risibilities with many a gurgle and guffaw. He had been here before, of course, set to music; but that is not Aristophanes. The great satirist of Athens does not need the help of music. He is a circus as is: Dionysus-Momus and their imps in one ring.

"Lysistrata," produced by the Philadelphia Theatre Association (is the Quaker City going pagan!), is the novelty of the decade, if I except that gorgeous negro fantasy, "The Green Pastures." It is literally a howling success. The theme is war and sex (the Greeks lived in terms of eternity) and the note is one of mockery—gay mockery, rollicking mockery, bawdy mockery, slapstick mockery, the mockery of libido-tease, the mockery of man's flesh, by the ladies of Athens.

Headed by Lysistrata—who has got tired of enforced chastity while her husband goes gadding about in the wars with their virginal loot—the women of Athens have banded together to make no whoopee with their Marsmad lords when they return until they swear off Mars for good and all and learn their biological duties beneath the old roof-tree.

Well, the ambitious fellows come marching home in all their glandular glory—only to find their women behind closed doors and all traffic signals set red for the night. Mighty Zeus! Merciful Venus! Omnipotent Priapus!—well, the boys simply go dotty.

The antics of Ernest Truex as Kinesias, who for one hour pursues frantically his chimeric connubial rights, keep the audience in hysterics. It is sound, healthy, sane humor—grand old Mother Nature starkly demanding that which makes the world go round and the starlight shimmer in the hair of your jane.

"Lysistrata" is the cleanest sex-show that ever came to Broadway.

As I hinted, Ernest Truex is uproariously funny, more really Aristophanic than any one else in the play: he is Man in Pursuit of It.

Violet Kemble Cooper as Lysistrata was amazingly lovely, though a trifle too statuesque and psychically inarticulate. Miriam Hopkins was too beautiful and seductive for an impressionable Latin like me to attempt to describe. Consuelo Flowerton as the First Theban Woman was fat, loud and funny, as was the doddering old President of the Senate of Sydney Greenstreet. Hortense Alden as a primitive female did some superb acting. There is a long cast and the one setting by Norman Bel-Geddes was a revelation of beauty in perspective and effectiveness.

ARTISTS AND MODELS

All the arts go groggy in summer. The sap of the world is drunk. To the dogs with seriousness! May your granny take the old problems!

In summer, thought is a form of perspiration. Shakespeare, O'Neill, Ibsen, Strindberg, Bourdet, Pirandello—to the garret, among the rats and bats, with you! I, the great god Pan, the god of Summer, the god of open doors, the god of wenches and wine, the god of ecstatic and ornery tricks—I the great god Pan blow all you serious fellows of the theatre to the wintry and rainy lands and cold with my little pipe—my sly, tricksy, tickling pipe.

Come, it's summertime! Let's take off our clothes with the beautiful Shubert girls and dance with Sam and Lee! Artists and Models—let there be nothing else in these days of heat and hilarity!

Their production this summer of "Artists and Models" is up among the best of the Shubert pagan shows. The music, dancing and sketches are all full of nepenthe for the tired golf player and the weary royalty-ridden movie scenarist.

The tall women without much clothes or much ado—some out of Rossetti, some out of Blake, some out of Eden with only Madame Eve's trousseau—go by on the stage or remain for a minute—alas!, only for a second—to gladden the eyes of those who still worship at the shrine of feminine beauty; and statistics show us no falling off in the number of these devotees. On the contrary, Doris!

For this is the "Paris-Riviera" edition of this now famous musical show. And it lives up to its name. There are Aileen Stanley, George Hassell, Vera Pearce, Phil Baker, the Rath Brothers—and, well, a perfect garden of talent.

Be wise before the autumn sets in, gentlemen, and see these Venusan-Shubert masterpieces of First Aids to the Lonely.

THE GARRICK GAIETIES

The Theatre Guild also recognizes the summertime.

Off to Europe or to the banks of the Gowanus rush the directors and actors of this highly professional organization, leaving the Guild Theatre

(Continued on page 108)

If only you could come to the dinner table we have laid here for you



OR if only we could bring it to you! To be sure, we can tell you about it . . that the glass is Venetian, of crystal shot through with flecks of gold . . that the lace cloth is exquisitely needled . . that the Service Plates are cobalt, overlaid with flowing filigrees of gold, and medallions of hand-painted flowers. But such a cold recital must miss the vital spirit which binds these separate parts into a charming whole. It can suggest but mildly the animation and sparkle of their rich color.

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We repeat, we cannot hope to bring you to this table, much as we would like to. But, as a next best thing, we can bring to you a number of such gorgeous settings in full color, contained in a new book we have just prepared. "Color follows Color as Course follows Course" it is called. In its pages you are conducted through course after course of most complete formal dinners, every step exhaustively treated in detailed water-color drawings. This book may be had for $2.00 through your dealer or decorator, or send direct to Black Knight China, New York, N. Y.

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Broadway to Date

(Continued from page 106)

to the prancings, the dancings and the general high jinks of the gay Garrickers, an organization that may be called the funny column of its more serious and Higher Thoughts.

Some of these Garrick Gaieties have in the past been mighty good. This year, I regret to say, it does not measure up to past performances. There is a straining for effect, an amateurishness, a failure to keep up the gay-dog and I'm-a-regular-devil air of some of the previous productions.

The hit of the show is the return of Grover Whalen to Wanamaker's, with the air, "Anything may be returned." It is said that Mr. Whalen objected to this; but why I do not know. It is amusing, innocent, and while certainly Philip Loeb's portrayal of the Elegant Grover is not sartorially perfect or facially faithful—but who could be as perfectly handsome and as majestic as our late Commissioner?—it is far from drastic.

I have seen caricatures of Coolidge on the stage (one, I believe, was given by these very Garrick rascals some years ago) that might have moved Our Cal had he been more vulnerable; but it never touched the Great Transcendental Puritan of Northampton.

Albert Carroll, an artist to his finger-tips, is in the Gaieties. Even if you never heard of him, you would note on his appearance on the stage that somebody different was within the circumference of your consciousness.

THE TAVERN

"The Tavern," produced ten years ago with Arnold Daly in the leading rôle, was a memorable production, and no revival of this extraordinary satire on the human race should pass without a notice.

Every time I see it it gives me new impressions. It is humanity viewed from the æsthetic dimension of a man who has passed beyond good and evil.

To the Vagabond who happens into the Tavern (which is a symbol of Life) on that stormy night all the events that take place there, including a murder, are merely matters of "good theatre" or "bad theatre." Life is a comedy in the brain of God, or a drama, or a tragedy—what matter? It *is* a play, and the only thing that matters is, How did *you* play your rôle?

George M. Cohan, part author of this great comedy, revived it in New York after a long trip with it through the sticks. As the Vagabond, Mr. Cohan, who may be said to be fairly good, only makes me lament the more the death of Arnold Daly. Gad!—with what gusto, insight, and *verve* Daly played that super-sane Vagabond that every one believed insane! He made you feel the greatness of the part and the play from the moment he entered—that while this play was apparently a melodrama of the old South, it was in reality an American Pirandello metaphysical comedy. Mr. Cohan because of his age cannot simulate the romantic æsthete that is the very core-kernel of the Vagabond.

Joseph Allen gave an extraordinarily fine portrayal of the Hired Man, author of the famous question, "What's all the shootin' for?"

"The Tavern" should be revived each year—and with Leslie Howard as the Vagabond.

CARROLL'S "VANITIES"

Earl Carroll is a wizard of the artificial, of the stylized, of the kaleidoscopic. He has individuality, which is instantly perceptible in all he sponsors. He is lavish, extravagant, pomp-bitten and erratic. He is a master showman; and if he could only eliminate the taint of vulgarity which shows up here and there in his eye-filling productions he would merit the title of the greatest Prospero of the Artificial that is functioning on the stage.

His Eighth Edition of the "Vanities" is a superb thing to behold in its ensembles: the Fan Dance behind veils; "Planet X", a curious dance of the planets and the inhabitants of unknown stars; "Drummers of Discontent," a gorgeous ballet of anti-prohibition; the "Curtain of Splendor"; "Moonlit Palms"; "From out the Sea", and the "Grand Finale." These are only a few of the original and lavish, well-composed and gorgeously costumed things to be seen in this three hours of summer-night entertainment.

Kay Carroll and Vivian Fay are among the women—really the greatest collection of feminine beauty I have yet seen—the most enticing, especially that exquisitely dainty dancer, Vivian Fay, whom I noted as a girl with a future four years ago in these pages.

Jack Benny and Herb Williams are the funny men. Jimmy Savo is not funny, to me. He belongs in Coney Island. But it is a great show of its kind. It is hard to believe that a policeman blushed at anything in it—or anywhere else.

"WHO CARES?"

An unexpected hit in midsummer is a variety in New York. But The Satirists, conceiving the idea of founding a revue on sketches and things from the Lambs' Gambol, woke up to find themselves in the running.

And it is a corking good show: fast, spicy, colorful, funny and really satiric in spots.

One of the best of the sketches is "So This is Television!", by Kenneth Webb, with a vista of the new hokum we are going to be up against and the unprintably humorous conclusion of it—quite Aristophanic.

There is also an uproarious skit on "Lysistrata," laid outside of a Greek restaurant, in which the men go on strike till they get their pants back. And it is not at all vulgar. But the really fine piece of satire is "The Hunting Ballet," done by men, a take-off on the famous Shubert Hunting Ballet. And "The Spirit of Broadway" is a rather unusual skit, too.

Peggy O'Neal, Margaret Dale and Marjorie Seltzer are some of the girls. "Who Cares" is a biting show.



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The Amateur Gardener

(Continued from page 90)

form cylinders about six inches high. To one end of each of these cylinders lace a small round piece of the wire to form a bottom. Place one of these little baskets in each of the holes dug for your bulb and plant inside it, allowing the top of the wire to just reach the surface of the ground. A good handful of river sand placed in around the bulb will provide drainage, so that the bulb will not rot.

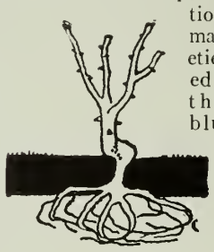


Left—Right way to plant a rose, with knuckle about an inch below ground, and roots spread naturally. Right—Knuckle set too high and roots cramped. Courtesy the Conard-Pyle Co.

Some authorities also recommend placing the lily bulb on its side, so that the moisture will have less chance to collect in the scales. Dust the bulb thoroughly with sulphur before planting, to discourage the growth of bacteria and fungi. It is time to plant candidum lilies now—other varieties can wait until October and November.

ROSES can be set in either spring or fall, but those put in the ground now will give earlier blossoms next summer. Hybrid tea roses are increasing in popularity, and deservedly, for they produce blossoms from early summer until frost. One of the best ways to decide on the varieties you want is to visit a large garden or nursery during the blooming period. One of the finest collections I have seen is in the Bronx Botanical Gardens, New York City (from the nursery of Bobbink and Atkins). A useful new book for rose lovers is "The Rose Manual" by J. H. Nicholas (Doubleday, Doran, $3).

ALL iris should be transplanted in the early fall, preferably in September, although good results can be obtained by setting even later if the plants are covered with coarse litter to prevent their being forced from the ground by alternate freezing and thawing. Interest in iris has increased enormously during the past few years and most of the best varieties are those which have been quite recently developed. Whether dividing your own roots or using those from a nursery, cut the plants back to about eight inches, shorten the roots, before setting. Plant bearded iris with the rhizome (fleshy root stalk) left exposed to the sun, but with the earth packed firmly around it. Bearded iris should be set about twelve inches apart because under favorable conditions, they quickly spread. If you have an abundance of space, it is well to leave eighteen inches. The plants need to be divided and replanted every four or five years to give room for increase. If you have an old border which has not been touched in that time, you will doubtless find that you can divide the plants and obtain enough to make an abundant planting elsewhere on your grounds. Good drainage is essential. Bone meal should be used as a fertilizer or bone meal and pulverized limestone mixed in equal parts. If the ground is covered with this twice a year and it is turned in lightly, it will be most beneficial. Avoid manures, leaf mould, peat, and humus, for bearded iris. After setting, water thoroughly; if the rainfall is normal, watering will not usually be necessary after the plants are well started providing, of course, that the soil is kept in good condition. There are many fine varieties of tall bearded iris, among them, Bluet, blue-lavender; Miranda, blue violet; Shekinah, clear yellow; Ballerine, lavender; Delicatissima, pale pink; Taj Mahal, white.



Beardless iris requires treatment quite different from its bearded cousin. It can be grown in damp spots where it would be impossible to raise the bearded variety. It resents lime and does best fertilized with well-decayed manure, leaf mould, and peat. Iris of every variety requires good drainage. In planting the beardless varieties, the crowns should be set two inches below the surface of the ground. All varieties do well in full sun, but the Siberian iris can also be grown in partial shade. Beardless iris has but recently come into popularity in America, some of the favorites being Siberian iris, Japanese, the Emperor—a fine deep violet-blue; and the Snow Queen, which is waxy snow-white. The beardless varieties are most effective planted in among the grasses around banks of rural pools.

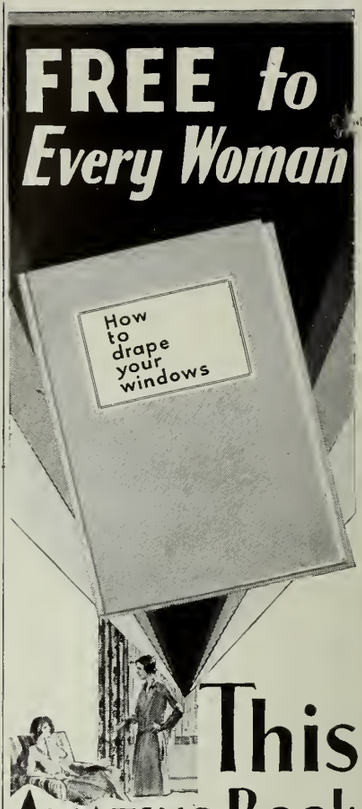


Relative depth of planting for different perennials: 1. Iris; 2. Peonies and similar tubers; 3. Plants whose roots spring from a crown; 4. Hollyhocks and similar roots. From Ramsey: "Landscaping the Home Grounds." By Permission of Macmillan Co.

PEONY roots should be divided and reset this month. Plant in a well-drained spot and enrich the beds by spading well-rotted barnyard manure in deep. Each tuber should be cut with three or more strong buds. It is very important to plant the roots the right depth—about 2 inches below the surface of the ground. Persons unfamiliar with the habits of peonies are sometimes disappointed because new plants bear but few blossoms. Be patient. It often takes a year or two for the plant to attain its full blooming strength. Mrs. Frances King, in her delightful book,

(Continued on page 112)

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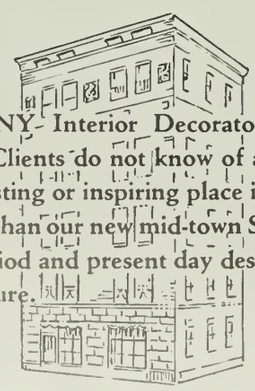
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The Amateur Gardener

(Continued from page 110)

"From a New Garden" (Alfred A. Knopf) suggests setting a few amaryllis tubers in the circle of soil around each peony plant, to provide a succession of bloom in the same spot. The two plants have their main growth at different seasons.

FROM the little workroom of Pernet Ducher, the greatest rose breeder in the world, to piles of betel nuts in the sunny markets of Ceylon, Dr. David Fairchild wanders in his "Exploring for Plants" (Macmillan). He tells us of a miraculous tree, the fruit of which makes everything else taste sweet; he describes all manner of curious and exotic plants which give promise of value for food and decoration, in the East Indies, Sumatra, Java, Ceylon, Morocco, Algeria, and the west coast of Africa, adding to a story of travel and adventure the observations of a keenly observant botanist. You'll enjoy this book if you garden with an eye for new plants.

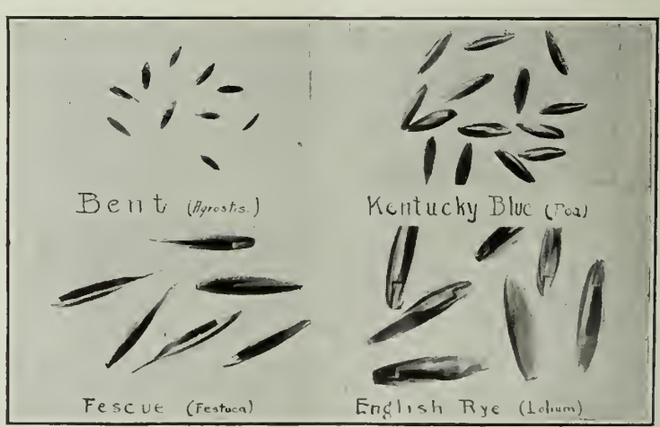
DAHLIA stems, after cutting, should be put in nearly boiling water for a few minutes before arranging in vases. Stems should be kept cut off daily.

SMALL evergreens may be transplanted safely any time after August 15. Your favorite nursery can give you advice on the best varieties for your locality. There is a wealth of illustrated material about kinds of evergreens and their culture in a special booklet distributed by Bobbink and Atkins, of Rutherford, New Jersey. (When you see it, you'll want a whole set of this company's attractive books—we can hardly call them catalogs, they are so attractive and full of practical information.) Prepare a generous-sized hole for a young evergreen, with a heap of loose soil in the center to set the roots on. If the location is of clayey texture, mix a little peatmoss or leafmould with it, for evergreens prefer a light sandy soil. Well-pulverized soil should be tamped in around the roots until the hole is about half full of earth. Water can then be filled in to the top of the ground and left until it has all been absorbed. Then fill up level with earth, leaving a saucer-like depression for watering. It is extremely important never to allow the roots of young evergreens to become dry. If you receive nursery stock a few days before you intend to plant, heel in the roots in some moist, cool spot in the garden until you are ready to use them. When the young trees are brought to the place where they are to be set, they should be covered over with damp burlap until placed in the soil. The burlap root covering of nursery trees should be slit down after the tree is in place but not removed. Foliage of transplanted evergreens should be sprinkled daily or even twice every day if the air is dry, for three weeks, except in rainy weather. Roots must be watered once or twice a week if the rainfall is not sufficient to keep the soil moist. If a fertilizer is used, care must be taken not to let it touch the roots. While less pruning is done than was once considered necessary, side branches may be lopped back to encourage a stocky growth. Large trees should not be moved until later in the winter when they can be transferred with a frozen ball of earth about their roots.

THE Bay State Nurseries of North Abington, Mass., announce that they are gathering sturdy rhododendrons from their native habitat for special plantings on large estates. These bushes are shipped out in carload lots. This nursery recommends mixing kalmias, andromedas and leucothoes with the rhododendron border for fine color effect.

IF you have had your ferns out-of-doors during the summer you will want to take them in before the colder weather of late September. Sudden changes of temperature are a great shock to ferns, and they should not be brought suddenly from cool air into a heated room. In repotting them, use garden soil enriched by well-rotted manure or compost, and lightened with a little sand. Ferns should be transplanted frequently enough that they do not become pot-bound. They may be kept growing vigorously by adding liquid manure or some of the convenient concentrated fertilizers.

GLENN Brothers have called to our attention the fact that 30 feet is the average height of the Chinese elms adapted to growth in this country. In our August issue mention was made of an average height much greater than this—the height attained by a larger strain of this species commonly grown in China.



It is important to be sure that the grass seed you buy is free from weed seeds and chaff. By identifying the seeds in the mixture you can tell at a glance whether there is foreign matter present. Photograph from Dickinson: "The Lawn." Orange Judd Publishing Co.



DON'T LET THIS HAPPEN TO YOU



This attractive home will never be damaged by rain or fire, for it has been roofed with weather-proof, fireproof Johns-Manville Asbestos Shingles.

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IT is amazing how many people put off re-roofing until actual failure of the roof has allowed the rain to leak through and do costly damage to both ceiling and furnishings.

Attempts to economize by patching will not save you money. The leak pictured here compelled the owner to pay for re-plastering this ceiling as well as the one below, and refinishing the bedroom floor.

Don't let this happen to you! Fall rains and winter storms are close upon us. If there is any question in your mind about the condition of the roof you have provided for your family's protection, why not make certain about it by having a free roof inspection now?

Do as this family did after learning their lesson—ask your local J-M Dealer to bring samples of J-M Asbestos Shingles to your home.

Take the shingles in your hands. See what a contrast there is between these sturdy, unburnable, weather-proof J-M Asbestos Shingles and ordinary roofing. Compare the various colors and see how easy it is to select a color scheme exactly suited to your home and its surroundings. You will find that you can select from a variety of colors and shapes which provide a beautiful and permanent roof to fit every pocketbook.

Beautiful, Fireproof Roofs that do not Wear Out

Because they are made of asbestos fibres and Portland cement there is nothing in J-M Asbestos Shingles to wear out. The weather of years passes over them harmlessly—leaving them as sturdy and attractive as the day they were laid.

We shall be glad to send you a free copy of "The New Book of Roofs" and will also arrange through your own local J-M Distributor for a showing of the shingles at a time and place to suit your convenience, or to have an experienced man make a free inspection of your present roof.

This foresight may prevent an expensive and disagreeable experience with a costly leak the next time you have a bad rainstorm. Don't let this happen to you!

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Never forget the necessity of good brakes. J-M Brake Lining is made to meet the severe strains of modern traffic. Tell your garage man to re-line with J-M Brake Lining. It is always wise to rely on Johns-Manville.

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FROM A TRAVELER'S DIARY

H. W. W.

Japan has awakened, kicked off her luxurious pajamas, taken a cold douche of modernism, shivered a little from delight and shock and decided to invite the outrageous world to come to her ready hospitality. She has at last seen the necessity of adjusting her ancestor worship to the worship of the God Dollar in his most legitimate guise. She has built the first ships of modern luxury in the Pacific, plying between the Orient and our Western Coast. Her tourist cabin class ship, Hikawa Maru, is the first motor liner of that type in western waters.

Which of the ancient empires will be the next to embrace modern life as it is in fact—here and now? Verily, old *tempus* is *fugiting* like a young jack-rabbit!

It is gradually dawning on some people that the world has gone round a hundred years in the last ten. Accordingly, the sober are a little dizzy and the dizzy ones somewhat sober.

"Aloha" is a word as useful as it is mellifluous. It is the Hawaiian word of many meanings. It is used as "hello" and "goodbye", or "how are you"—"thank you"—"Merry Christmas", and "I love you". Hawaiian natives sing and talk, write and yodel it constantly. It is the symbol for everything Hawaiian; the first and the last word in the Island dictionary. Sunshine, warm sea water, luxurious hotels, weird native music and colorful dances make Hawaii an irresistible lure to everybody.

Children are the heirs of the Nation and its greatest asset. They should be given the advantages, the delight and the romance of travel as soon as they are curious of and eager for adventure. Walls and a roof are irksome to vital childhood.

The child has been made the object of special care and entertainment on the French Line ships A French English-speaking governess is in charge of their care, and a professional Guignolist provides for their entertainment. A large playroom has been provided. Every afternoon at three the little travelers enjoy a Punch and Judy show. There are a Merry-go-Round, rowboat, pitch hall and other games throughout the day. Then funny stunts by the Guignolist. Verily, the science of big business is a matter of unending refinements—and adventurous leadership!

Knowledge is the basis of belief. To believe in the world, we must see it. To see it, we must travel and keep on traveling while leisure blesses human life.

June 11th was a great day in Hawaii. Regarded as the Island's most elaborate annual holiday, it is lovingly called Kamehameha Day, in honor of King Kamehameha the First, the greatest hero of Hawaiian history. This King was not merely a show-piece. He possessed a warrior's figure and the nerve of a dynamo. So he went forth with club, spear and bow and mopped up all the worthwhile islands of the Pacific and brought them together under one rule. That is why Hawaiians proudly point to King Kam as the "Napoleon of the Pacific". Notwithstanding a vast cataract of peace prattle, human nature still worships a successful warrior.

They who still regard Travel as a luxury, would scorn electric light as a wanton extravagance!

That good ship "Reliance", of the Hamburg-American Line, with Captain Conrad Lueck in command, is again off on a long cruise of the Northern Wonderlands—Iceland, Norway, North Cape, Scandinavian and Baltic capitals, including an extension tour to a few Russian cities if they are behaving nicely. Four hundred and fifty passengers should constitute a formidable auction bridge olympic. Such delightful cruises, real explorations in friendship, are worth a hundred times their cost to live, enterprising personalities.

An occasional holiday of the heart is quite as necessary as relaxation of the mind and body. A long voyage of pleasant experiences is life's best heart tonic. Travel is, in fact, the pleasantest medicine in the Health Kit.

The annual roundup of the last wild horses in Europe was recently undertaken on the estate of the Duke of Croy. Each year beaters surround the shy animals and drive them slowly into a corral. The yearling stallions are thrown, haltered, and sold at auction. The horses, though small, are somewhat taller than Shetlands. They are of all colors, but each has a black stripe running along its back. They are quickly tamed and almost never vicious. The Duke of Croy married, as his first wife, Miss Nancy Leishman, daughter of the late John G. Leishman, former American Ambassador to Germany.

Only three decades ago Travel was still strenuous, exasperating, uncomfortable and uncleanly work. Now the science of transportation has made it restful, comfortable, clean and luxurious—the most attractive and healthful form of social relaxation and entertainment.

Not Russia, as generally supposed, but America is the greatest fur-producing land on earth. This was made evident by the American exhibit at the great International Exposition in Leipzig, Germany. A striking exhibit was a clock with the explanatory legend that at every swing of its pendulum, two skins of fur-bearing animals are secured, four are imported and one exported, and $16 worth of furs sold by retailers. All this will probably make the S. P. C. A. mad and the fur-bearing women of America glad.

Better one month of travel than twelve of travail—each year!



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ANY COLOR SIZE *or* SHAPE

WAITE Unit Rugs—hand-woven from thick, wool braids—have envogued a new note of individuality in smartly appointed, custom made floor coverings.

Their exclusive styling, luxurious beauty, half-inch cushiony texture and unlimited color possibilities are inviting Unit Rugs into many of America's finest homes.

Being hand made from individual 18″ squares—invisibly laced together—they can easily be designed to accommodate radiators, fireplaces and odd shaped rooms in any size—or at any time altered to fit new quarters. Damaged areas can be unnoticeably replaced with new units at moderate cost. Sizes are unlimited—up to several hundred feet. They are perfectly reversible which, plus their unusual thickness and stout texture, makes them extraordinarily durable.

By sending us a specimen of your draperies or cretonnes—together with a general description of the colors you wish emphasized and the size needed—we shall be glad to take the responsibility of making up an 18″ unit sample for your examination without cost or obligation to you. You can thus approve your pattern before the complete rug is made up. Write for illustrated catalog in colors. Interior decorators will also be interested in complete information.

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Trans-Atlantic Sailings—September

Sailing dates and departure time subject to change and confirmation when securing reservations.

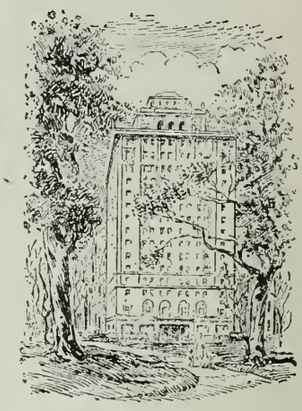
EASTBOUND FROM NEW YORK

Date	Day	Hour	Steamer	Destination: Via
Sept. 1	Mon.	4 p.m.	*Paris*	Havre: Plymouth
" 2	Tues.	noon	*Providence*	Marseilles: Bost.,Mad.,Lisb.,Pal.,Nap.
" 2	Tues.	noon	*Stavangerfjord*	Oslo: Bergen, Stavanger
" 3	Wed.	11 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
" 3	Wed.	11 a.m.	*Pres. Harding*	Hamburg: Plymouth, Cherbourg
" 3	Wed.	10.15 a.m.	*Vulcania*	Trieste: Azores, Lisb., Gib., Nap., Pat.
" 4	Thur.	12.01 a.m.	*Deutschland*	Hamburg: Cherbourg, Southampton
" 4	Thur.	4 p.m.	*Amer. Shipper*	London
" 5	Fri.	Midnight	*Tuscania*	London: Plymouth, Havre
" 5	Fri.	7 p.m.	*France*	Havre: Plymouth
" 5	Fri.	11 p.m.	*Homeric*	Southampton: Cherbourg
" 5	Fri.	11 p.m.	*Lapland*	Antwerp: Plymouth, Cherbourg
" 6	Sat.	11 a.m.	*Gripsholm*	Gothenburg
" 6	Sat.	11 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 6	Sat.	11.30 a.m.	*Adriatic*	Liverpool: Glasgow, Belfast
" 6	Sat.	5 p.m.	*De Grasse*	Havre: Plymouth
" 6	Sat.		*Bremen*	Bremen: Southampton, Cherbourg
" 6	Sat.	10.30 a.m.	*Yorck*	Bremen
" 6	Sat.	11 a.m.	*Scythia*	Liverpool: Bost., Galway, Cobh
" 6	Sat.	11 a.m.	*Oscar II*	Copenhagen: Christ., Oslo
" 6	Sat.	noon	*Cameronia*	Glasgow: Belfast
" 6	Sat.	9.30 a.m.	*Leviathan*	Southampton: Cherbourg
" 6	Sat.	10.15 a.m.	*Roma*	Genoa: Gibraltar, Naples
" 7	Sun.	11 a.m.	*Roussillon*	Bordeaux: Vigo
" 9	Tues.	12.01 a.m.	*Resolute*	Hamburg: Cherbourg, Southampton
" 10	Wed.	11 a.m.	*Carinthia*	Liverpool: Cobh
" 10	Wed.	10 a.m.	*Aquitania*	Southampton: Cherbourg
" 10	Wed.	11 a.m.	*Pres. Roosevelt*	Hamburg: Plymouth, Cherbourg
" 11	Thur.	4 p.m.	*Amer. Farmer*	London
" 11	Thur.	noon	*Stuttgart*	Bremen: Cobh, Cherbourg
" 11	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 11	Thur.	11 a.m.	*Rochambeau*	Havre: Vigo
" 12	Fri.	Midnight	*Carmania*	London: Plymouth, Havre
" 12	Fri.	noon	*Ile de France*	Havre: Plymouth
" 12	Fri.	9 p.m.	*Olympic*	Southampton: Cherbourg
" 12	Fri.	11 p.m.	*Westernland*	Antwerp: Plymouth, Cherbourg
" 13	Sat.	noon	*Conte Grande*	Genoa: Gibraltar, Naples
" 13	Sat.	11 a.m.	*Kungsholm*	Gothenburg
" 13	Sat.	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boulogne
" 13	Sat.	11.40 a.m.	*Brittannic*	Liverpool: Boston, Cobh
" 13	Sat.	11 a.m.	*Minnetonka*	London: Cherbourg
" 13	Sat.	noon	*Milwaukee*	Hamburg: Cobh, Cherbourg
" 13	Sat.	11 a.m.	*Samaria*	Liverpool: Cobh
" 13	Sat.	noon	*Caledonia*	Glasgow: Londonderry
" 13	Sat.	11 p.m.	*Geo. Washington*	Hamburg: Plymouth, Cherbourg
" 13	Sat.	11 a.m.	*Frederick VIII*	Copenhagen: Christ., Oslo
" 15	Mon.	1.30 p.m.	*Seydlitz*	Bremen
" 16	Tues.		*Columbus*	Bremen: Plymouth, Cherbourg
" 16	Tues.	3 p.m.	*Alesia*	Marseilles: Prov., Horta, Punta, Alg., Pir.
" 17	Wed.	1 p.m.	*Berengaria*	Southampton: Cherbourg
" 17	Wed.		*Europa*	Bremen: Cherbourg, Southampton
" 18	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
" 18	Thur.	2 p.m.	*Berlin*	Bremen: Southampton, Boulogne
" 18	Thur.	4 p.m.	*Amer. Trader*	London
" 18	Thur.	11 a.m.	*Lafayette*	Havre: Plymouth
" 19	Fri.	Midnight	*Lancastria*	London: Cobh, Plymouth, Havre
" 19	Fri.	4 p.m.	*Paris*	Havre: Plymouth
" 19	Fri.	6 p.m.	*Majestic*	Southampton: Cherbourg
" 19	Fri.	noon	*Patria*	Marseilles: Bost., Lisb., Pal., Nap.
" 20	Sat.	noon	*Bergensfjord*	Oslo: Bergen, Stavanger
" 20	Sat.	10.15 a.m.	*Saturnia*	Trieste: Marseilles, Nap., Pat.
" 20	Sat.	11 a.m.	*Drottningholm*	Gothenburg
" 20	Sat.	12.05 a.m.	*Rotterdam*	Rotterdam: Plymouth, Boulogne
" 20	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 20	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 20	Sat.	11.30 a.m.	*Belgenland*	Antwerp: Plymouth, Cherbourg
" 20	Sat.	noon	*Cleveland*	Hamburg: Bost., Galway, Cherb.
" 20	Sat.	11 a.m.	*Laconia*	Liverpool: Boston, Belfast
" 20	Sat.	noon	*Transylvania*	Glasgow: Londonderry
" 23	Tues.	12.01 a.m.	*Reliance*	Hamburg: Cherbourg, Southampton
" 24	Wed.		*Bremen*	Bremen: Cherbourg, Southampton
" 24	Wed.	11 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
" 24	Wed.	11 a.m.	*America*	Hamburg: Plymouth, Cherbourg
" 25	Thur.	4 p.m.	*Amer. Banker*	London
" 25	Thur.	1.30 p.m.	*Dresden*	Bremen: Cobh, Cherbourg
" 25	Thur.	12.01 a.m.	*New York*	Hamburg: Cherbourg, Southampton
" 26	Fri.	Midnight	*Caronia*	London: Plymouth, Havre
" 26	Fri.	11 a.m.	*Karlsruhe*	Bremen: Boston, Galway
" 26	Fri.	7 p.m.	*France*	Havre: Plymouth
" 26	Fri.	11 p.m.	*Homeric*	Southampton: Cherbourg

EASTBOUND SAILINGS FROM CANADA

Date	Steamer	From	Destination
Sept. 2	*Empress of Australia*	Quebec	Cherbourg, Southampton
" 4	*Duchess of Atholl*	Montreal	Liverpool
" 5	*Montcalm*	Montreal	Cherbourg, Southampton, Hamburg
" 9	*Empress of Scotland*	Quebec	Cherbourg, Southampton
" 10	*Duchess of Bedford*	Montreal	Liverpool
" 11	*Montrose*	Montreal	Havre, London, Antwerp
" 12	*Minnedosa*	Montreal	Belfast, Liverpool, Glasgow
" 16	*Empress of France*	Quebec	Cherbourg, Southampton
" 17	*Duchess of York*	Montreal	Liverpool
" 18	*Montclare*	Montreal	Cherbourg, Southampton, Hamburg
" 19	*Duchess of Richmond*	Montreal	Glasgow, Belfast, Liverpool
" 23	*Empress of Australia*	Quebec	Cherbourg, Southampton
" 25	*Metagama*	Montreal	Havre, London, Antwerp
" 26	*Duchess of Atholl*	Montreal	Liverpool
" 27	*Melita*	Montreal	Belfast, Glasgow
" 30	*Empress of Scotland*	Quebec	Cherbourg, Southampton

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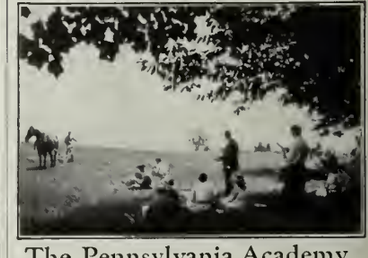
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Winter Travels in Sunny Lands

(Continued from page 94)

and gold kahilis, or feather standards, insignia of Hawaiian royalty. And around the walls are portraits of the Kamehameha and Kalakaua dynasties.

Visitors to Hawaii are admitted to the Throne Room every day in the year, and it is one of the first places you visit after arriving.

In the archive vault of the Territory, next door to Iolani Palace, reposes the jeweled Crown of Hawaii. It was made in Europe and its design is emblematic of the eight islands of the former Kingdom. It is made of gold, inset with diamonds, rubies, emeralds and other stones, several hundreds of them.

FROM LOS ANGELES TO HAWAII:

The favorable weather conditions which have attracted a very large tourist movement to Southern California have extended also to the southern ocean route which the liners follow between the ports of Los Angeles and the Hawaiian Islands. For many years the 2,200 miles separating the ports of Los Angeles and Honolulu were generally referred to by mariners as the smoothest ocean route for its length, in all the Seven Seas. In 1922 a direct passenger steamship service was inaugurated between Los Angeles and Hawaii and the masters of the liners of this fleet out of their seven years of experience now add their positive testimony concerning the comparative smoothness of this route. They state that the geographical position of Los Angeles and Honolulu is such that storms originating off the Pacific Coast elsewhere appear to have time and distance to exhaust their furies before reaching this particular line of travel and that as a consequence they are quite frequently sailing over smooth seas when their wireless communications with vessels but a day or two's sail off, report heavy weather.

The marked smoothness of this route is particularly noted by experienced voyagers from the Atlantic and this happy mood of the ocean added to a usually bright warm sun and luxuriously appointed and well serviced steamship is responsible for the description of one of these voyages as "a sunlit sail over a tranquil sea".

The usual American ports for Hawaii are San Francisco, Los Angeles, Seattle, and Victoria, B. C.



In the gardens of the Royal Hawaiian Hotel, facing Waikiki Beach, Honolulu. The hotel is coral pink, the balconies jade green, the roof a lapis lazuli blue—most exotic in the sunshine

—all served by modern ships of speed, comfort and every travel convenience, as well as luxury.

BLOSSOM SCENTED AND GLAMOROUS JAPAN:

In the haste, clack and clamor of modern life, few of us realize that the Japanese Empire has a population of 85,000,000 on its five large and many small islands, and in Saghalien and Korea. Japan proper has 60,000,000 inhabitants behind its 2,200 miles of sea-front. It is the crossways of eastern world traffic from America, Europe via the Suez Canal, and overland through Russia. Its principal ports, Yokohama, Kobe and Nagasaki, are amongst the world's most important shipping centers.

Japan is geographically within the temperate, tropical and frigid zones. It is abundantly beautified by mountains, rivers, islands, thermal springs, waterfalls, plateaus and luxuriant savannahs. Its architecture is unique, and the customs of its people loyal to the ages from which its spiritual life has sprung. It is colorful, animated, enterprising and its hospitality is of many gracious forms and ceremonies. To Americans who have never visited it, Japan will be a new uncut book of thrilling interest and rare social charm—a moving picture of life-in-miniature; fashioned in an exotic cast and moulded by her ancestral spirits despite the creak and crunch of a raucous modern world. For the first time in her history of 2,600 years—with their garland of picturesque legends—Japan is beckoning to the outside world to come in and look upon her tranquil life close to the inner shrines of her homes and temples. She is building fine modern ships which bring her an ever-increasing number of distinguished guests from all parts of the world. She is announcing her travel lures in many American and foreign publications. Her government is establishing Japan Travel Bureaus in various ports of the world. In short, Japan is now directly on one of the great travel lanes where people of privilege frequently journey for health, pleasure and recreation.

The hotels of Japan to which foreigners resort are modern, enterprising and altogether satisfactory, especially those which belong to the Japan Hotel Association, organized for the purpose of catering to foreign visitors. Both the American all-inclusive and the European room and *à la carte* plans prevail, the rates being from 15 yen ($7.50) up for the first, and from 5 to 12 yen for the second, per day.

The climate of Japan is about that of the middle Atlantic-Pacific belt of the United States, and a traveler's clothing for New York and California will fully equip him to enjoy the same seasons in Japan. March, April and May are redolent of cherry blossoms, azaleas, peonies and wistaria. The autumn is a blaze of color from Japan's great variety of trees and her garden of gorgeous chrysanthemums—perhaps the most spectacular floral endowment bequeathed to American floriculture.

(Continued on page 117)

Glorious South Africa

In all the world, no other region offers such rich and unique sightseeing. Here nature has spilled her wonders with a lavish hand, and in an unexcelled climate you travel in well equipped railroads, spin over superb motor highways, and rest in excellent hotels.

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Golden Johannesburg, that regularly pours forth more than half of the earth's yearly yield of yellow metal.

Kruger National Park—a five-million acre natural "Zoo" where roam more than 250,000 head of Africa's varied big game.

Durban, "Siren City" on the Indian Ocean, where East meets West, and bordering Zululand with its native kraals, quaint customs, and weird tribal ceremonies.

Oudtshoorn, land of the preening ostrich and the Cango Caves, eerie chambers filled with nature's fantastic sculptures.

Victoria Falls, greatest and most majestic of the world's waterfalls.

The mysterious Ruins of Zimbabwe—remains of temples and mine workings—immortalized in Rider Haggard's "She" and "King Solomon's Mines".

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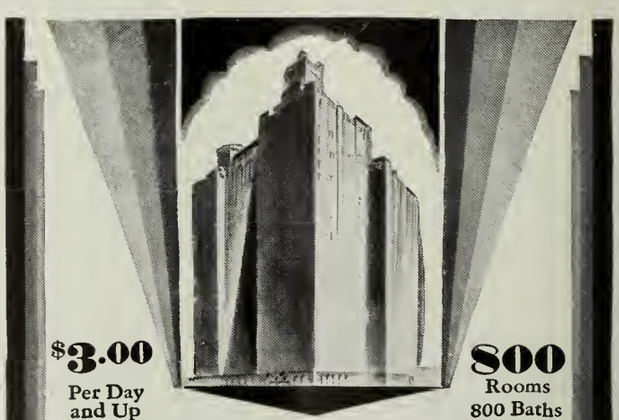
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Under the auspices of HOUSE AND GARDEN Magazine

TO OFFER the American people a clear, concise and captivating vision of all that modern art, modern science and modern industrial genius have contributed to achieving perfection in the planning, building, equipping and decorating of the home of today is the purpose of the HOUSE AND GARDEN EXPOSITION.

The sponsorship of the event is distinguished. The management is the same that has conducted the extraordinarily successful antiques shows in New York, Boston and Philadelphia. It has now arranged an appropriate and brilliant setting for a series of notable displays illustrating every aspect of the arts and crafts that enter into the making and maintaining of the home and its environment.

All sections of the public, whether to them home means a tiny suite of rooms, a suburban dwelling, or a far-flung estate, will find in the HOUSE AND GARDEN EXPOSITION a new revelation of comfort, convenience and beauty, a fresh stimulus to the enjoyment of life. Their attendance is most cordially invited.

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Growing realization of the nation-wide significance of the event, however, implies the advisability of making immediate reservations of space to insure adequate area in a satisfactory location.

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Architecture, Decoration, Antiques, Gardens, Travel, Theatre, Books



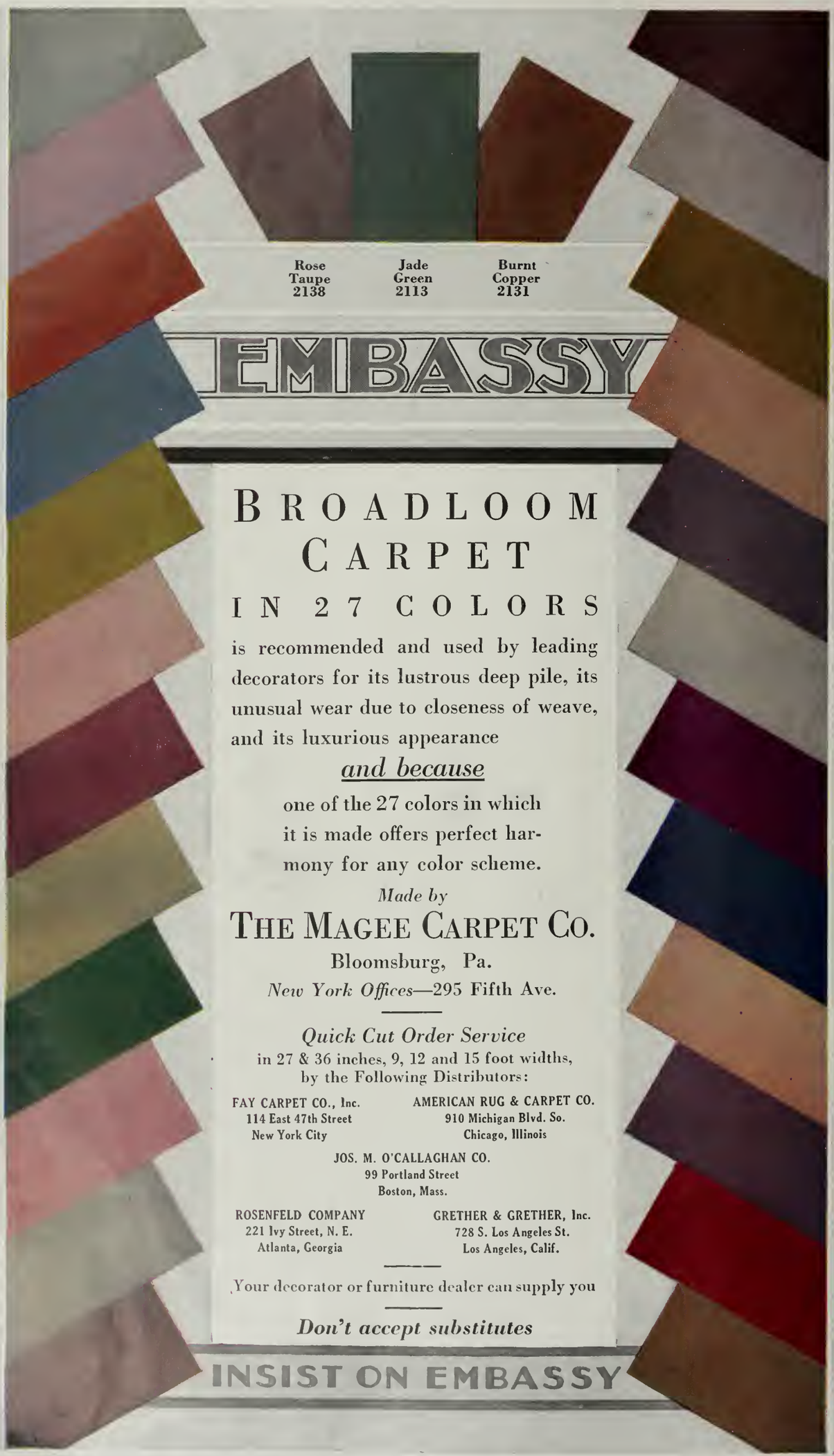
Spanish Patio of a California Home

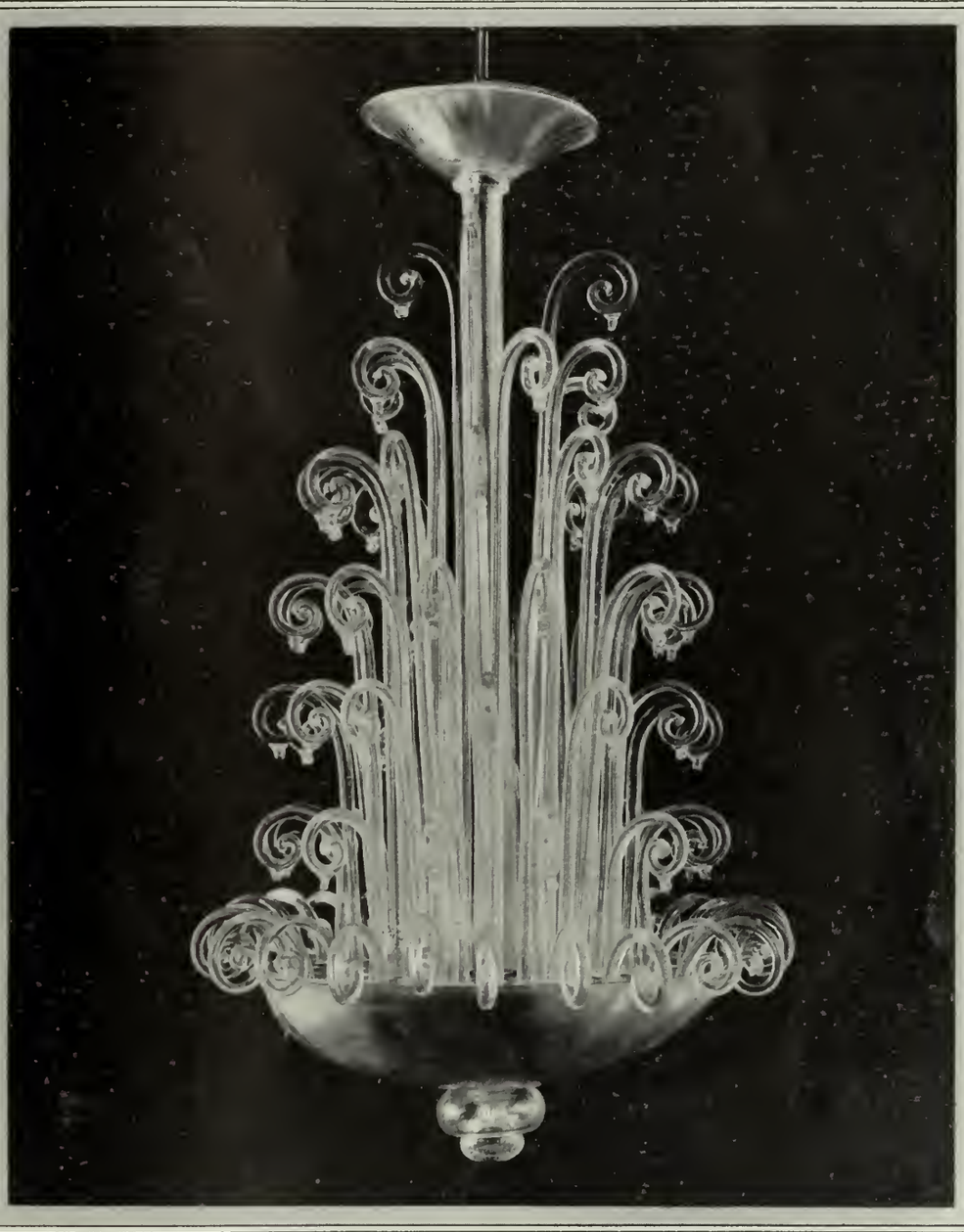
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October, 1930 PUBLISHER—ELTINGE F. WARNER PRICE: 50 CENTS

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ARTS & DECORATION, October, 1930. Published every month. Volume XXXIII. Number 6. Publication Office, 578 Madison Avenue, New York City. Subscription price, $6.00 a year; two years, $10.00; three years, $12.00; single copies, $0.50; foreign subscriptions, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1930, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

Autumn has ushered into the Madison Avenue galleries of Jacques Bodart a new wealth of exquisite importations. The card of your interior decorator or furniture dealer will introduce you.



THIS gracious fireside grouping is a composite of three of the more chaste epochs of French furniture design—Louis XVI, Empire and Directoire. That the pieces merge so charmingly into one complete "picture" is a tribute to the adaptive skill of Jacques Bodart, just as the certainty that each will outlast the present generation is testimony to the integrity of their workmanship.

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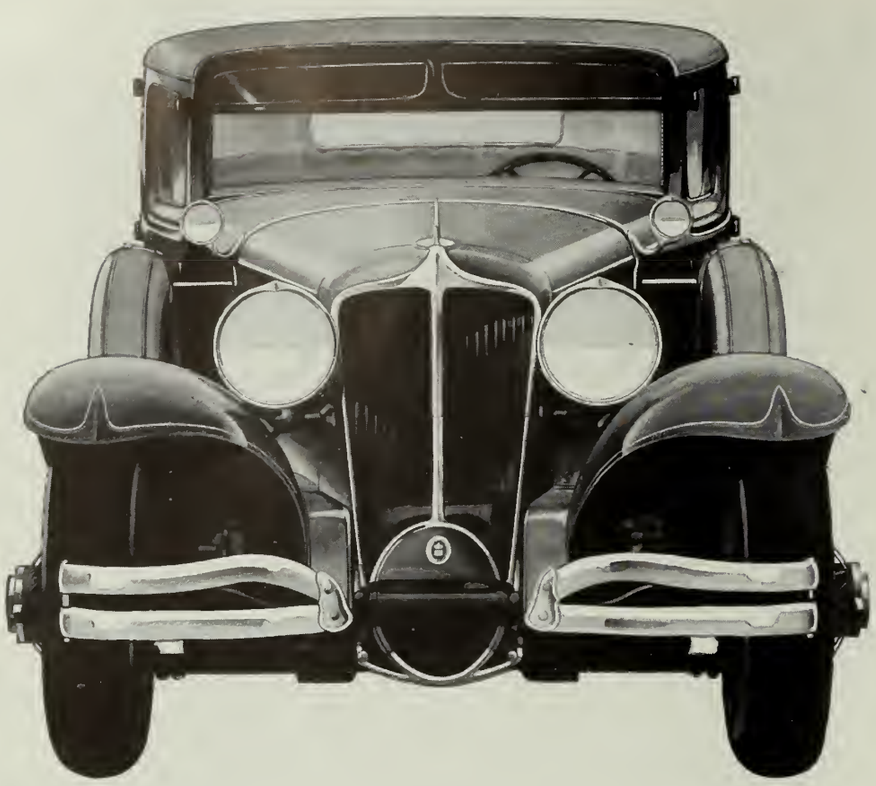
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THESE galleries should be seen by anyone with a decorative problem, whether it be the designing and furnishing of a complete home or the selection of an outstanding piece of furniture to lend distinction to an otherwise finished room . . . The Hofstatter building contains a large collection of furniture and many interiors which clearly reflect the essential spirit of the Hofstatter tradition . . . creative designing and exquisite craftsmanship . . . A visit will help to crystallize your own decorative ideas.

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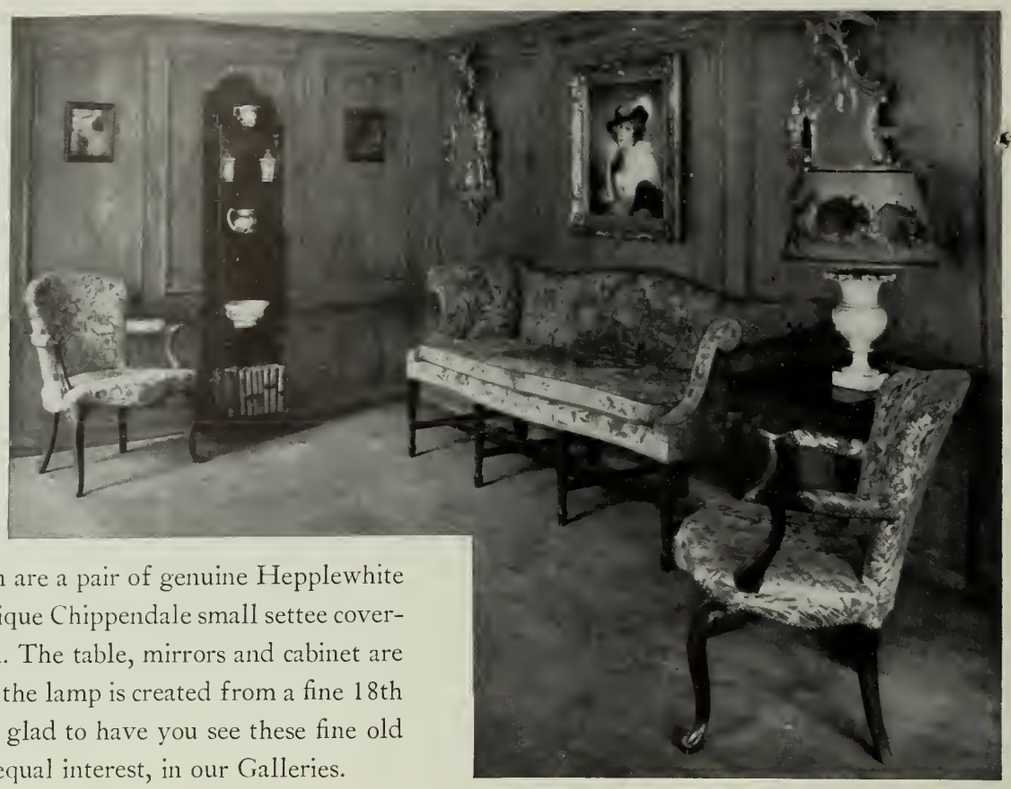
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Dealers and Decorators who use fine Period Reproductions will find the Grosfeld Catalogue a valuable asset. It lists in detail our complete collection of beautiful French, Italian and English pieces and in addition shows many charming interiors of correct period design created from our assortment. It will be forwarded to any recognized dealer or decorator on request.



A charming French Drawing Room illustrating the adaptability of Louis XV pieces to the modern home of good taste—an illustration from the Grosfeld Catalogue.

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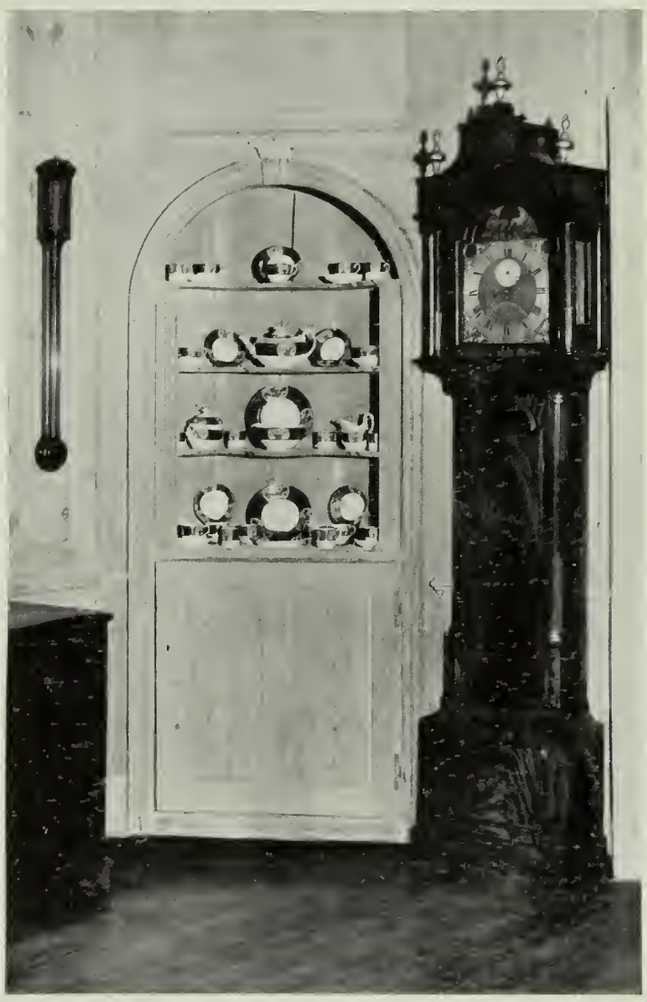


Early 19th Century English Mahogany Directoire Table—No. 830

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In The

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The Caen-Stone Louis XVI Entrance Hall to Brunovan's Salons

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The models created by Brunovan are pieces copied with care and fidelity from originals found in the famous museums of France and in noteworthy private collections. They are constructed in our Paris *ateliers* by skilled French craftsmen who have inherited the finished technique and craft-methods of the XVIIIth Century Guild of *Ebénistes*. The Brunovan Salons have been decorated to serve as a perfect setting for these gems of the cabinetmaker's art and your decorator or architect will be glad to arrange for you to visit them that you may realize more fully the delightful possibilities of French XVIIIth Century furniture for your own home.

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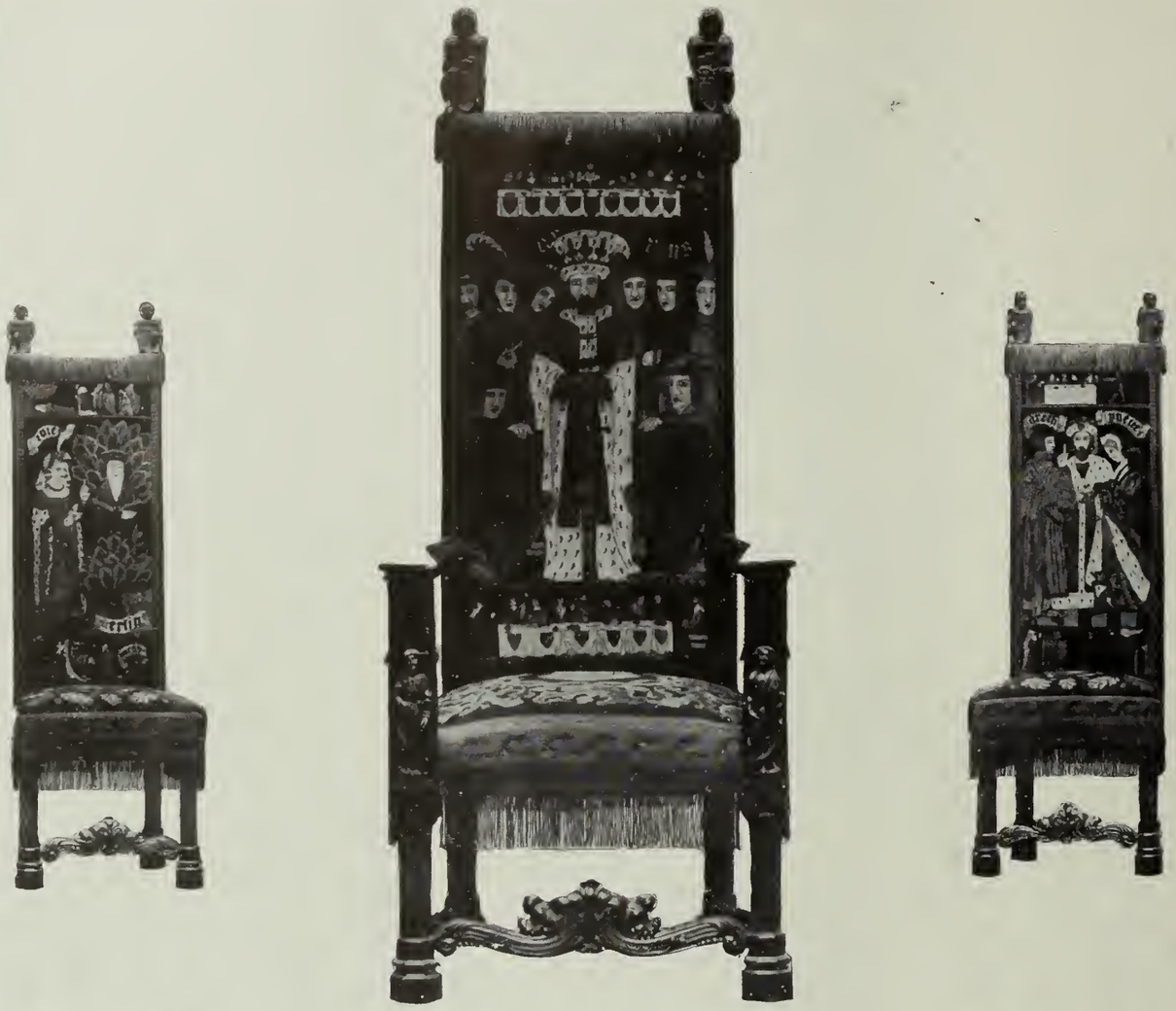
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MHG/U Morton H. Goldenberg



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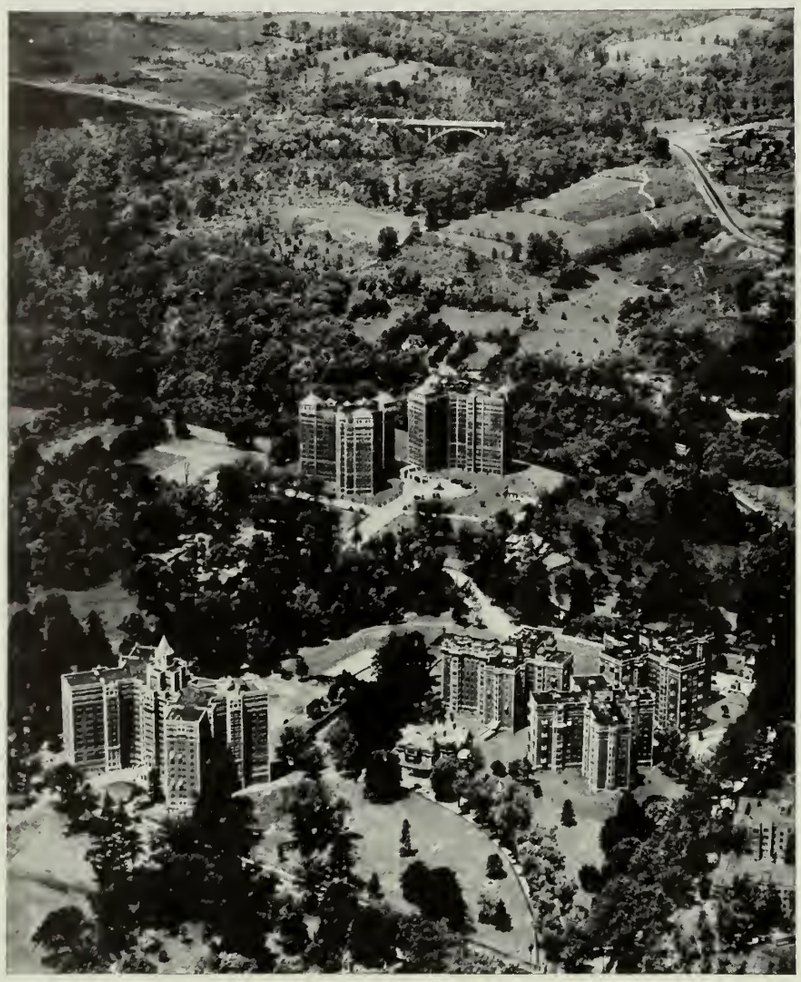
You are at liberty to use this letter if you wish, as a means of entree to sell your merchandise in showing others our complete satisfaction.

Yours very truly,

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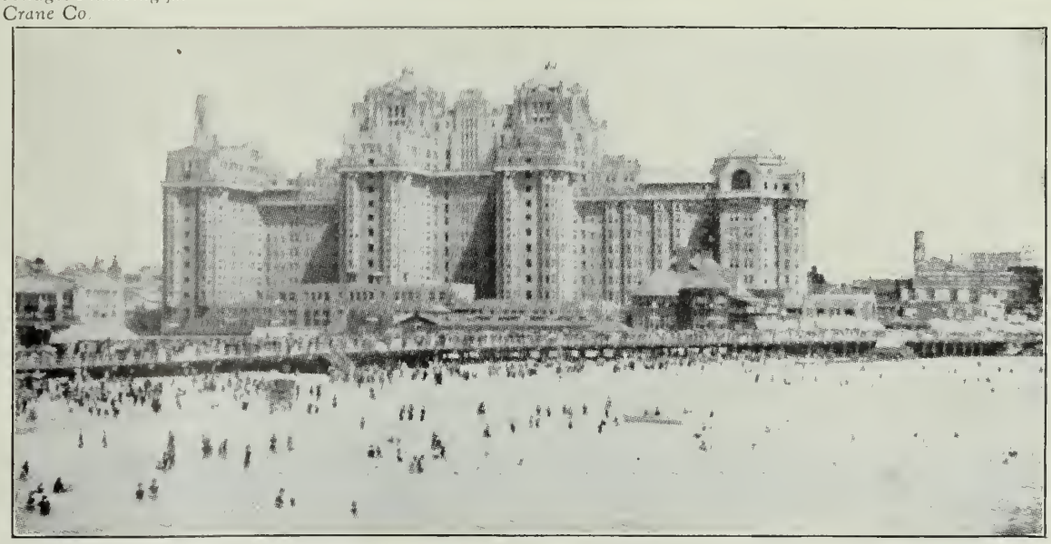
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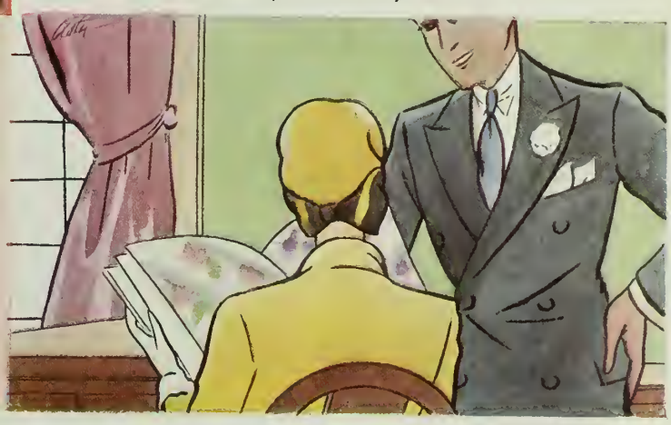
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Italian glass showing a modernistic figure compôte, goblet, powder jar and flower globe in crystal with color. Courtesy Cappellin Glassware Co., 16 E. 52 St., N. Y. C.

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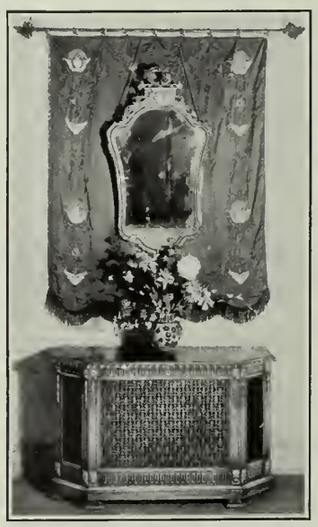
New Cut Crystal fruit or flower Center-bowl and *matching* Candlesticks with silver and enamel bases in colors harmonizing with decorations. This idea can be extended to include Complete Services.

KING'S ENAMEL & SILVERWARE, INC., 7-11 WEST 45th ST., N. Y. C.

Chinese porcelains, a set of exquisite carved white porcelain libation cups and other smaller cabinet pieces; rare sweetmeat sets of enameled bronze, showing French influence in their Oriental decorations, and the larger porcelains adapted as lamp bases and for ornamental purposes. There is also a collection of beautiful old Chinese metal brocades and porcelain garden seats, especially made to withstand the ravages of time and weather.

In a group of occasional pieces in English and French furniture is a notable foliated top rosewood drop-leaf table also a pie crust, together with what-nots, hanging book shelves and a sewing table, of a somewhat later date, and in the French furniture, two XVIIIth century walnut side chairs with rush seats and a number of small tables, so generally useful.

Especially beautiful are some Chinese Lowestoft plates, recently

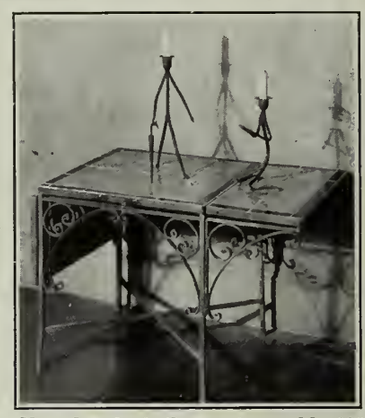


Italian Renaissance type in radiator enclosure, walnut finish, with or without marble top. Any size. Courtesy Artcraft Radiator Enclosure Co., 274 Madison Ave., N. Y. C.

acquired, and a number of original Boucher and Huet prints. The modern decorated pottery includes signed animal subjects, diversified in character.

THE RADIATOR enclosure having become an accepted item of furniture today, it has quite as much bearing upon the pleasing appearance of a room as a well chosen rug, fine hangings or other decorative features.

In addition to completely concealing the bare unsightly radiator, the radiator enclosure has other and equally useful qualities in preventing radiator soot from reaching the walls and draperies and, if scientifically constructed, in radiating the heat out into the



New drop-leaf tile top iron table 39″ extended with modernistic hand wrought iron candlesticks. Courtesy Guido Wrought Iron Shop Inc., 319 E. 44th St., N. Y. C.

room. Added to these advantages it, at the same time, becomes a comfortable window seat, book shelf or console.

Associated with the other furniture, the radiator enclosure should look like furniture and become a part of the decorative scheme. To supply just these qualities the Artcraft Radiator Enclosure Co., offers a group of twenty-five appropriate enclosures that affords a selection to meet the needs of every interior or period decoration. These are built of specially prepared woods, guaranteed not to crack or warp and in the same painstaking manner as furniture, to conform to the proportions of the individual radiator that is to be covered. The metal grilles and wood panels are interchangeable and the enclosure made flush to the floor or on legs.

EVERYTHING in wrought iron that is introduced into a house



Service bar, walnut or mahogany, installed in closet complete with shelves for glassware, cupboard and brass rail. Courtesy Fowler Contracting Co., 406 E. 34th St., N. Y. C.

DECORATIONS OF DISTINCTION



Panel of Directoire, colored wall-paper. Room 43 running feet, 8′ 3″ high

IN MY Galleries, you will find one of the most extensive collections of unusual Antiquities, which can be grouped with any particular style or period of Decoration.

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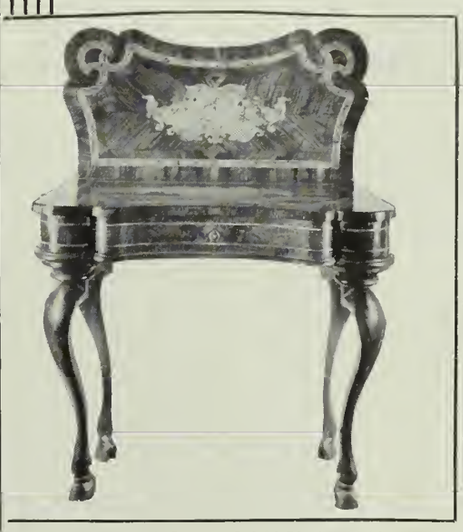
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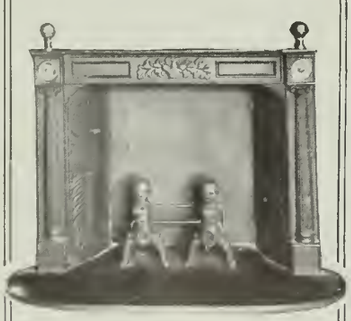
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ANDIRONS — GRATES
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THIS original early 19th century Franklin stove with tapering Ionic pilasters and basket of fruit is one of several antiques which supplement our complete line of reproductions, price $95.00.

The interesting andirons were incarcerated for 50 years in the bricked up fireplace of a New Hampshire farm house and were just brought to light. Reproductions sell for $20.00 a pair.

Matched andirons Franklin stoves

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UPTOWN: 65th St., cor. Lexington Ave.

is made by the Guido Wrought Iron Shop, from fine original as well as standard designs. These comprise not only lighting fixtures, lamps, lanterns and torchères but hardware, drapery rods, ivy brackets and stands, fireplace sets, spark screens and gates, some showing a modernistic treatment into which deer are introduced, others a conventionalized potted plant as a center motif of the design with tall metallic painted leaves.



Painted tin bread box, yellow and green with daisies. Flower decorated toilet bottles and flower pot. Colored gingham pot holders and embroidered dish towels. Courtesy The Kitchenette Art Shop, 425 Madison Ave., N. Y. C.

In iron furniture, the selection is equally varied and with many new features, as in the drop-leaf tile-top coffee table, illustrated, shown with two of the Guido



Modern hand-painted jute panel, lined and ready to hang. Indelible colors. Size 4′ x 5½′. Courtesy Ernel Ltd., 28 East 56th St., N. Y. C.

Shop's originally designed modernistic candlesticks.

AS A logical adjunct to fine paneling of all kinds, built-in bookcases, cabinet work, trim and closet interiors, the service bar, now built by the Fowler Contracting Co., may be adapted to a space within a small closet or to any size, to match the paneling of the room throughout. Here beverages of all kinds may be prepared with the ingredients at hand and with all the facilities, which a closet devoted to one purpose offers, without resorting to the dining room or pantry.

COLOR having pervaded the kitchen and bathroom and converted their sepulchral whiteness to glowing warmth, all the accessories for their uses, at The Kitchenette Art Shop, have assumed alluring decorations in brilliant flowers on appealing backgrounds of yellow, green or blue and other intriguing tones. Who would not be enticed into a kitchen equipped with daffodil painted containers, bread and cake boxes and with all the accompanying smaller utensils to match, as well as dish towels and even pot holders; and who would not enjoy a bathroom hung with one of the lovely rubberized moiré or crêpe de Chine shower curtains, gaily painted, such as is to be found here, with a hamper, bath stool and toilet bottles to further carry out the charm of the decoration!

HAND-PAINTED PANELS in the modern manner are being sponsored by Ernel Ltd., as a substitute for more expensive wall hangings, lined and all ready to hang, in a choice of four figure subjects, skilfully rendered by a group of well known artists.

For those who prefer a period design, as is offered in an Aubusson tapestry, creditable copies are made having the semblance of age and showing in the weave of jute much of the feeling of tapestry with its mellow colorings, when hung in a soft light. Supplementing this collection of panels, Ernel Ltd., has a large stock of old French and XVIIIth century English furniture, with other decorative pieces, to be introduced in their interior furnishings, another important feature of their business.

UNFINISHED FURNITURE in all its possibilities is to be found in the shop of Modern Crafts, Inc., in a diversified assortment of Colonial, modernistic and French



Maple coffee table, 18″ high, diam. 27½″ in natural and black finish. Courtesy Modern Crafts, Inc., 201 Lexington Ave., N. Y. C.

pieces and in the more elaborate Italian furniture.

Here, also, one may take their furnishing problems and have them



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Satinwood veneer commode, hand decorated with Wedgwood medallions. Mahogany and gilt mirror with green marbleized columns. The Leonardo Co. Inc., 258 Canal St., N. Y. C.

carried out after their own design, or in special designs desired. The furniture may then be ordered in the unfinished wood, or stained or painted as ordered. Mirrors also are obtainable with consistent frames for period decoration.

IN the enlarged showrooms of The Leonardo Co., wholesale furniture manufacturers supplying the larger furniture dealers and departments, liberal space has been devoted to the display of the "Liv-Dine" table, originated with this firm, that has won such popularity through the two advantages it offers—namely, the appearance of a well-made living room table with the facilities of an adequate dining table, by means of a sliding top.

These are to be had in a choice of fine woods, suitable for any type of room and with convenient compartments beneath the sliding top for silver and linen. Console tables to place against the walls and end tables are also made on these lines.

In the other furniture manufactured by this company particular attention is paid to the selection of wood and the rendering of distinctive and elaborate pieces suitable for the bedroom or dining room with carefully executed detail and decoration.

ALTHOUGH Spanish furniture in many rare examples of cabinets, chairs, tables, choir stalls and beautiful old mirrors has predominated at O'Hana & O'Hana's, their recent importations have also included several fine pieces of the Directoire and Empire periods, as will be seen in the poudreuse, illustrated—a combination toilet and occasional table of graceful proportions, with a Directoire chair done in striped blue silk—one of a pair.

There is also a nine-piece Directoire set that comprises a sofa, six armchairs, and two side chairs with burl walnut and fruitwood frames, inlaid and covered in green taffeta; also a pair of signed smoking chairs, with their high curved backs. An interesting English tip top mahogany table shows carvings depicting Noah's Ark and its procession of animals.

Modern paintings combine with modern bronze and silver sculpture in contrast with notable early Spanish carved figures, among the decorative accessories.

FURNITURE of period types and with adaptations is available at P. Nathan Sons', in their own showrooms, to dealers and decorators. In upholstered pieces, sofas and large deep-seated armchairs typify the comfort and excellence of workmanship of the furniture provided by this firm.

In bedroom pieces, any finish or wood that may be preferred, be it rosewood, walnut, beech or maple is to be had. In these, are several especially desirable suites showing French provençal influence and in the dining room furniture, the Spanish, in a lighter interpretation, not too impressive for an informal setting.

The open dresser, illustrated, may be obtained as an individual piece or with a table and chairs to complete the dining room.

THINGS to make the bedroom, bathroom and nursery charming are featured at The Closet



Empire burl walnut poudreuse with brass mounts and Directoire chair, one of pair. Courtesy O'Hana & O'Hana, 148 E. 50th St., N. Y. C.

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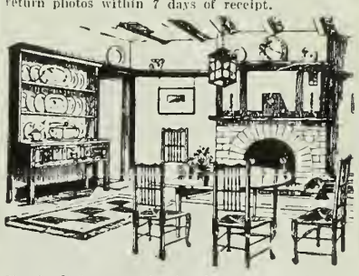
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Maple dresser with linen cupboard and swinging arms hung with glazed chintz, covering shelves. Courtesy P. Nathan Sons' Inc., 231 E. 47th St., N. Y. C.

Shop as well as the many useful and distinctive incidentals that add charm to the other rooms of the house.

An intriguing metal smoking stand in pewter finish or antiqued gilt, among the newer numbers, is seen in one holding two small blue pottery flower pots within metal containers, that have sliding tops to smother the smoke. In the center, two match holders and two for cigarettes are also provided, affording further conveniences.

Another desirable piece to move about is the small mahogany cocktail table with folding legs and a removable tray, then there are foot rests, distinctively different, one of walnut lacquered in gold, resembling an old time boot-jack—the other a miniature rocking frame, tufted in velvet, and affording the acme of comfort.

As place-card holders for a formal dinner, tiny Chinese figures in jade and silver have been applied amusingly to small bowls, ash-trays and match holders. Then for the bathroom or bedroom closet are the "add a unit" compartments, forming a complete piece of furniture, delicately painted and which can be piled one upon the other, indefinitely, to supplement the space for lingerie, hosiery or even hats and shoes.



Decorated folding bed tray, green with brilliant flowers. Three-in-one-tray, reversible for playing cards. Both with newspaper holder. Courtesy The Closet Shop, 780 Madison Ave., N. Y. C.

LAMP SHADES, such as that shown here, patented by The Serrell Studio, serve not only in being decorative but protect the eyes from the glare of light by means of a drum fitted into the bottom of the shade.

These drums are made of materials that diffuse the light and act as a reflector, distributing the glow evenly throughout the room, rather than impairing its efficiency. Thus, with this shade, one can read or write without the usual strain on the eyes and without the undesirable effect of exposed electric light bulbs. They are made for any type of lamp, such as table or bridge lamps, wall sconces or ceiling lights, in all styles and shapes, with distinctive pottery and porcelain bases and in a large range of prices.



"Non-glare" lamp shade, to protect the eyes, in blue-gray colorings to harmonize with the French pottery base. Courtesy The Serrell Studio, 2432 Lunt Ave., Chicago

As in the lamp illustrated, which has a blue-gray, decorated French pottery base and a shade in the same tones, trimmed with the colors of the birds' plumage, so all of these "non-glare" shades are designed to harmonize in outline and coloring with the base to which they have been attached. They can also be ordered to fit one's own lamp if desired.

Lamps contribute so much to the real comfort and enjoyment of a room, aside from having a distinct decorative value, that they should be selected with all these points of their appropriateness to their surroundings considered. How often do lamps become the keynote of the setting.



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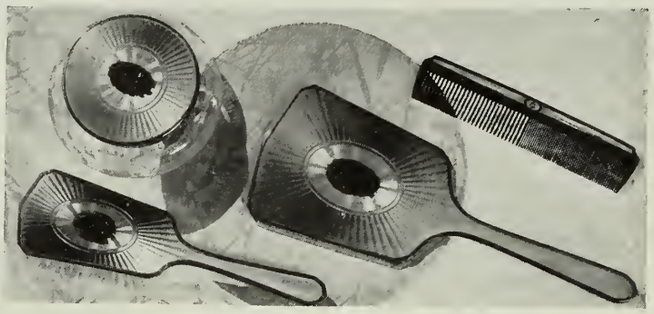
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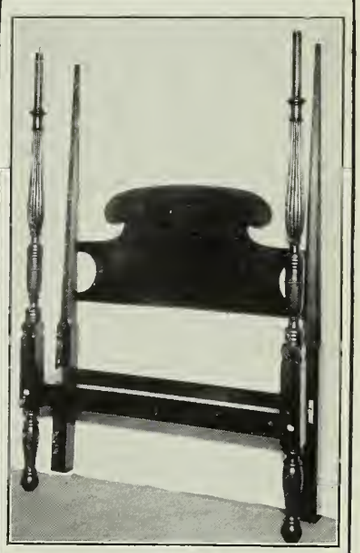
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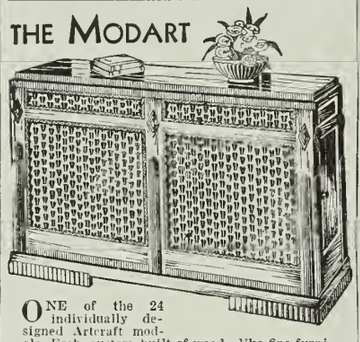


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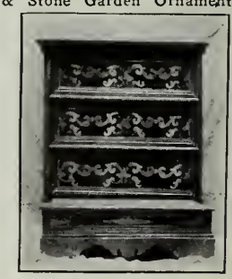
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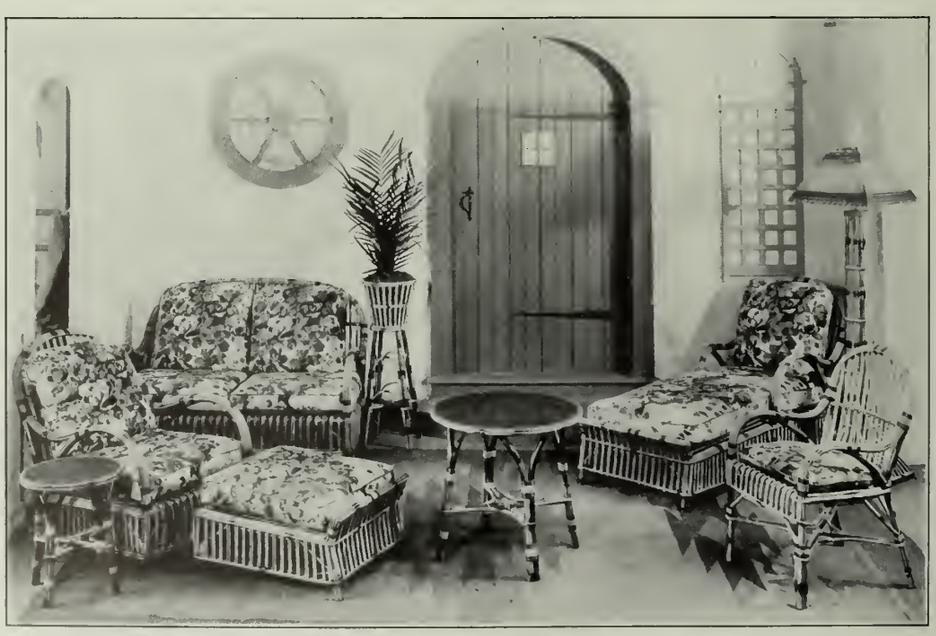
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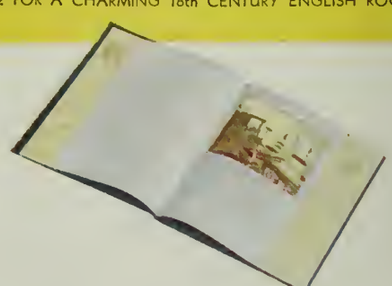


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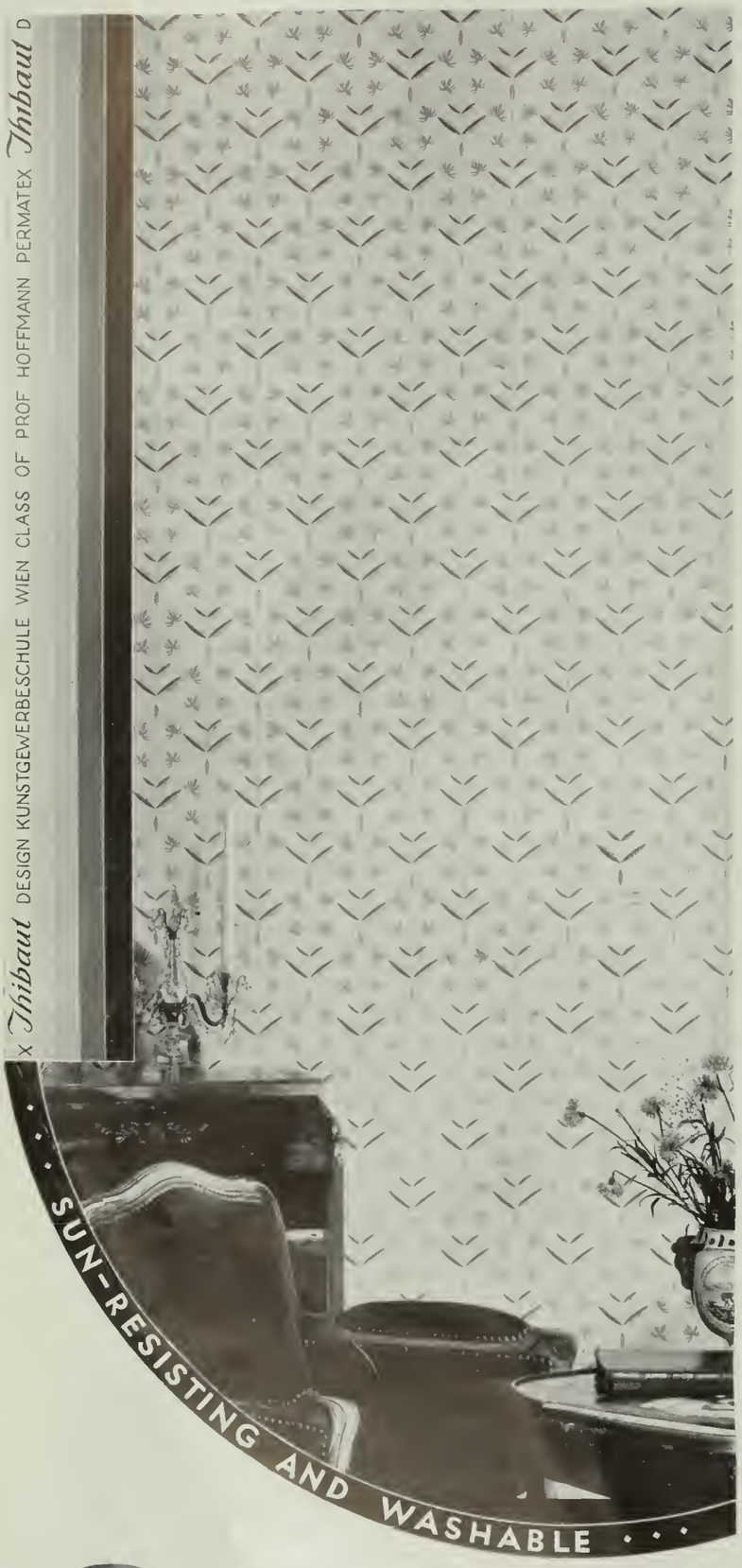
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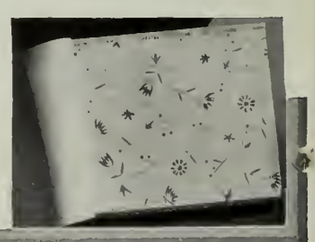
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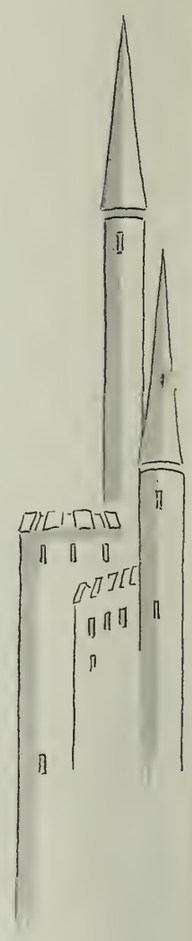
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The Center Crest

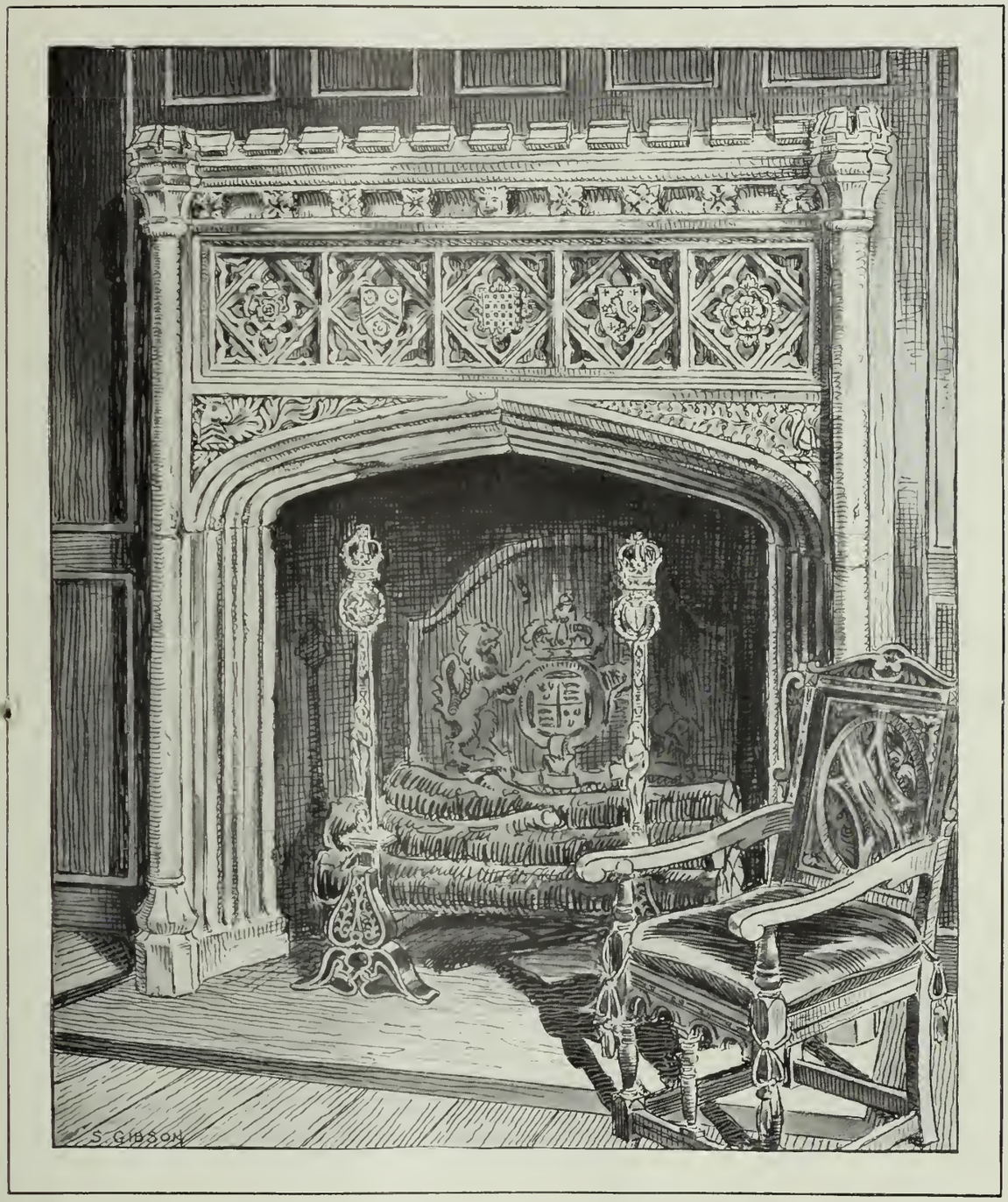
This shows the detail of the center crest which is the famous badge of the houses of Tudor and Beaufort—a *Portcullis*—the grating suspended by chains and used to defend the entrance to a castle.



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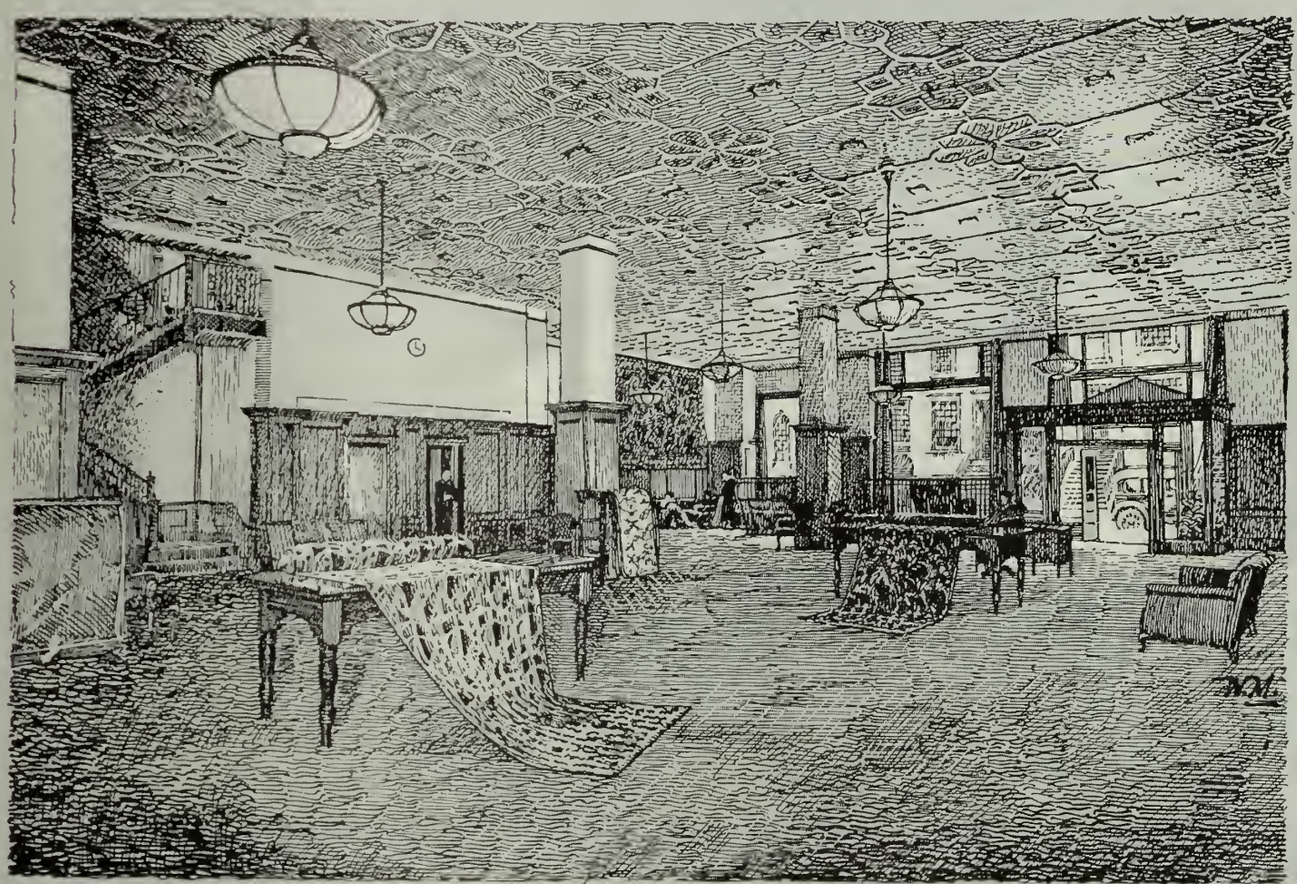
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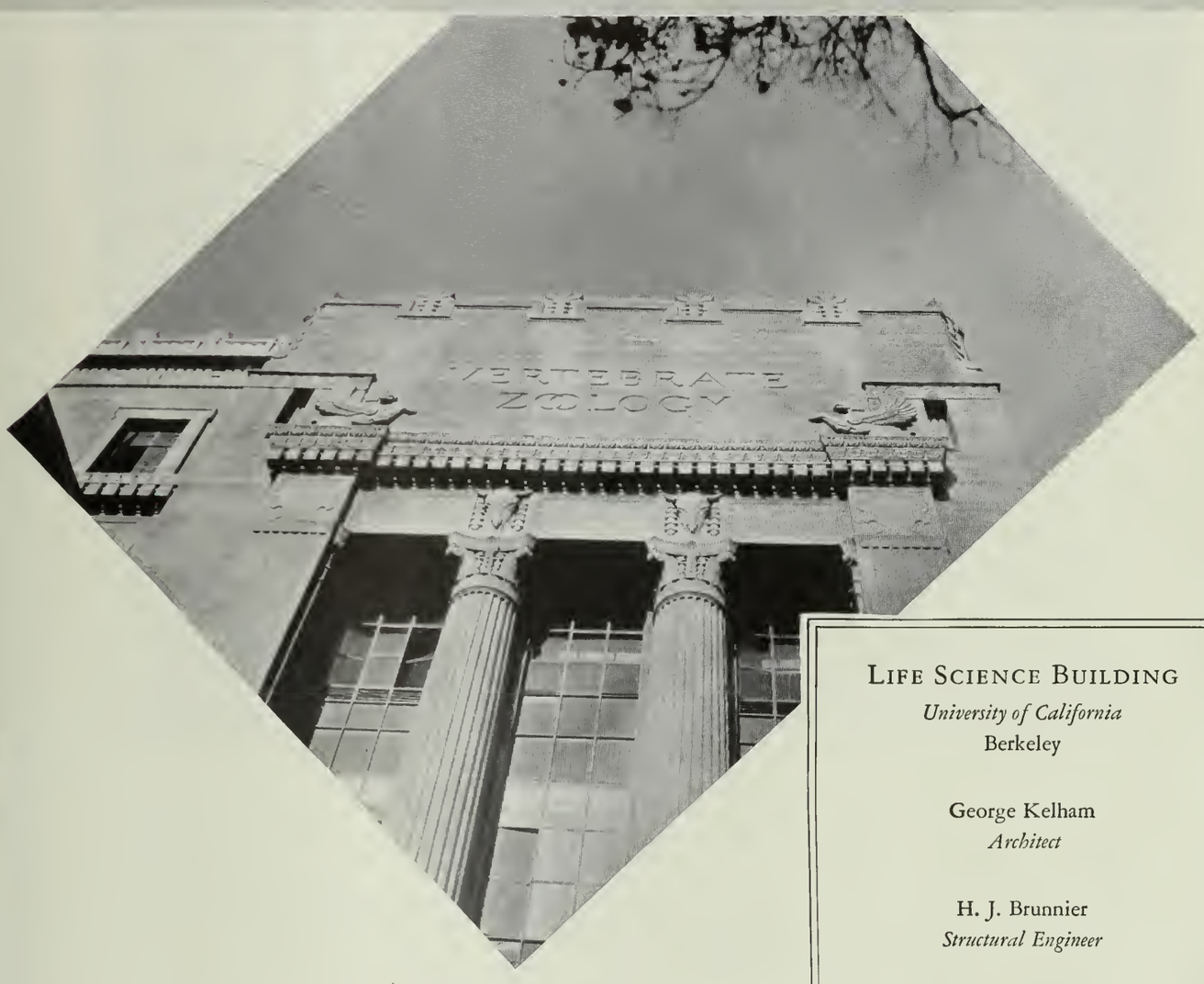
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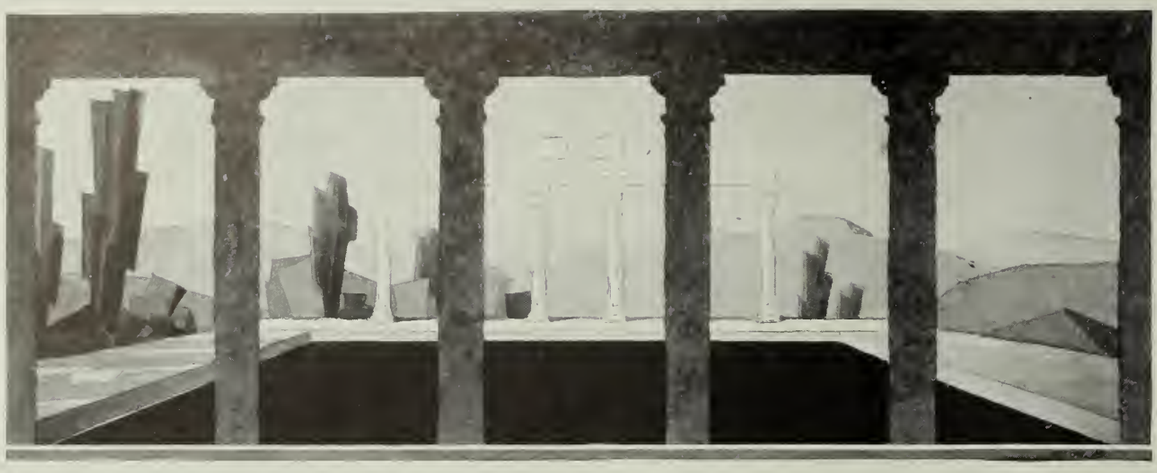
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Spanish Patio of a California House—from a painting by Willard H. Bond, Jr.

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ARTS & DECORATION is published the twenty-third of every month by Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City.

ENTERED as second-class matter, March 5, 1919, at the post office in New York City under the act of March 3, 1879.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

SUBSCRIPTION PRICE: $6.00 a year; two years, $10.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscription 50 cents additional.

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"THE GREEN ROOM"
From a Painting by Mary Gray

Arts & Decoration

Returning to Romanticism

"La Ronda"—A Castilian Villa Set in a Lovely Spanish Garden, at Bryn Mawr in Pennsylvania

By MATLACK PRICE

Addison Mizner, Architect *Louis S. Adams, Landscape Architect*

PERHAPS it is true that the answer to our swift-moving mechanistic age is to be a romantic revival. Plenty of people believe that the natural reaction from any vividly motivated period is a period exactly opposite in feeling. It might seem like forcing this theory to rest its case on one house, particularly since it is a house designed by Addison Mizner. This man, we all know, who know anything about Florida, is definitely a romantic architect and it is probable enough that any house he might build, in any period or any clime, would be an expression of architectural romanticism.

So far as this mechanistic age is concerned, while the architects are performing prodigies with big buildings, incredible masses mounting skyward, they might as well admit to being baffled by the job of modernizing the individual house, particularly the country house. Human nature being what it is, people seem still to live more happily in a traditional environment than in an experimental one. Even allowing that they find a certain kind of romance, which is largely thrill, in our great modern buildings, they mostly prefer another kind of romance, which is old human association, in their homes. Most of us could not break sharply with the past, even if we would; the continuity of human history is too potent, our love of places of known abode, of sequential civilization, is too much a part of us.

Certainly, Addison Mizner sees architecture as a link with a past that is more appealing, more interesting to him, than the most exciting present. He sees architecture as a link that may connect past with present civilization; old forms may be made to minister to the most modern and sophisticated technique of living. This, certainly, he has proved many times over at Palm Beach. No group of peoples could live in a more modernly contrived tempo, or in settings more completely transplanted from the old world—in which there may be implications of some sort of baroque super-sophistication more in the province of sociological than of architectural inquiry.

In this house in Pennsylvania, the architect has carried northward that same romanticism which has inspired his work in Florida, here choosing to work in the Spanish Gothic manner of the old houses on the plains of Castile. It is a type of northern Spain, where the land is burned dry by the summer sun and bleakly swept by winter winds.



PHOTOGRAPHS BY F. E. GEISLER

The home of Mr. and Mrs. Percival E. Foerderer at Bryn Mawr, built of stucco with a roof of Spanish tile

Spanish roof tile crowns walls of stucco, and the whole exterior has the random, informal massing of ancient villas and palaces. Recognize at the outset that there is this about the romantic in architecture—it wants the patine of time. All very well to remember that the old villas, old palazzi, were once new—but we know them only as they have been softened and mellowed by centuries. Artifice may do much to achieve this, but the essence of it is the handiwork of time and the intangible spirit of an old place that comes from years of human life within its walls.

"La Ronda," whether you see it through the wide entrance gate of its forecourt, or in the more picturesque massing of its aspect from the garden, needs age, needs the softening cloak of vines and the discoloration of weathering. These ancient forms, these Gothic windows, buttresses, stair-towers, and the like, must not long wear the shining raiment of newness which does not become them. Here the architect's work must be completed by the years and the elements and growing green things.

There is a particular interest in this house, as in much of Mr. Mizner's work, in the use of various materials uniquely made under his direction. It is one of his means of getting particular results, of carrying the personal quality of his work beyond the limits of design and into actual execution. The trim of the exterior is made of reconstructed stone, softly rose-yellow in color and quite unlike any expected material. Within, much of the flooring is of Mizner tile, and the dining-room ceiling is copied, by a new process, from a room in Al Cal Henares, in Spain. Even the bronze sash and stained glass in the great hall came from the workshops organized by the architect: there is an interesting throw-back, here, to the days when architecture was more closely allied to building and to materials than it is today, to a time when the hand of the architect pervaded the whole structure.

Other effects are added from an appreciation of certain unique properties of materials from the workshops of Nature, as particularly in the floor and walls of the great hall, which are of coral stone brought up from the Florida Keys, stone peculiar in its ancient and intricate texture.

The great hall is entered through heavy wrought-iron doors, and above the entrance



The style of the Foerderer house is definitely Spanish Gothic, inspired by the beautiful houses on the plains of Castile

a vaulted cloister leads to a flying stairway that admits to the master's portion of the house. The hall is rib-vaulted and its decorations are largely ecclesiastical antiques of the period—old choir-stalls, 14th Century Bishop's chairs of wrought-iron, old copes—old things in a new-old environment, needing, mostly, the alchemy of age to blend them into a complete expression of old-world mediævalism and association.

Down three broad steps, through massive walnut doors, carved with linenfold panels, there is the living room, with its tall cast-stone fireplace and painted wooden ceiling. A blending of beautiful old colors makes the charm of this room, where old tapestries, an antique Hispano-Moresque rug, velvet and brocade coverings on antique chair frames all combine to effect a rich, satisfying harmony. The oak floor is bordered by black Mizner tiles, and the steps down from the Great Hall are of the Florida coral stone, and the whole color effect of the room is given a unique charm by the blending of every known pastel color in the plaster of the walls.

The romantic keynote of the whole house finds a strong expression in the dining room, with its deeply coffered ceiling and walls frescoed in a pattern from the Davanzati palace in Italy. The 17th Century table is made from one solid plank eighteen feet long, and the chairs are upholstered in a soft crimson velvet.

In addition to the large table a smaller antique table for family use has been placed in the dining room, for use when there are no guests, or for small, informal luncheons. When it is necessary to have a very long table, this five foot table is joined to the larger one, giving a length of twenty-three feet.

The plans reveal the mind of an architect who does not see the country house in strictly conventional terms. In such a way an ancient feudal castle might have been planned, though it would have had fewer baths.

Downstairs the scheme is fairly obvious—an entrance vestibule, with lavatories right and left, then the Great Hall. At one end, the stair that leads up to the mezzanine cloister; at the other end, the flying stair from this cloister to the master's portion, and, in a far corner, the door to a circular stairway. This challenges exploration. It leads upward to a "secretary's alcove," whence, further, access may be had to the "master's hall." But the circular stairway does not end at this floor. Pursuing it on upward, you discover the "mirador", an isolated tower room, gained only by this approach. Down, again, on the second floor level, you find the master's quarters, a spacious unit of bedroom, sleeping porch, sitting room, secretary's alcove (with the circular stair), two baths and vast closets. From a hall at right-angles with the "master's hall" open the daughter's room and guest room, and this hall is reached from the rest of the house by the flying stair that sweeps up from the cloister, and looks down into the Great Hall.

At this point a fantastic idea assails the writer. The year is 1330, or perhaps 1430—not 1930. This half of the house could be defended against the



View of the back of the house showing the group of Gothic windows and the double flight of steps leading down to the tile-bordered pool

other half, or against marauders, who may have forced their way into the Great Hall. Imagination sees a "costume piece" after the best manner of Sabatini, in a setting peculiarly designed for it. One good swordsman would hold the flying stairway against a score; another would hold the circular stair, unless its lower door had been locked in time; servitors and men at arms, perhaps, pouring from the servants' wing, would be engaging the enemy in a battle on the stair that leads up to the cloister. Steel upon steel—the Siege of La Ronda—sheer fantasy, which the writer must blame upon the architect for creating such a perfect setting for that kind of a costume piece, with a plan as admirably designed for defense before the general use of artillery! Such affairs built history in the ancient houses and castles of Europe, whether or not that history was always entirely to the liking of the master and the chatelaine at the time it was being enacted. By association some of the glamor of those more romantic days will come with time to rest even upon this very new castle in Pennsylvania.

It is 1930, so we must return again to the plans, and ascend that stairway at the end of the Great Hall—that stairway where, a moment ago, imagination saw a brave show of sword-play in the defense of the cloister. . . . To the right, through a doorway, stairs lead up to another unit of the castle plan (again designed as though for the defense that would have been ever in the mind of the mediaeval builder). Here are two rooms and bath for two children, a room and bath for their nurse, and a stair upward from a hall to the children's sleeping porch—an airy tower—and an alcove for the nurse.



The Great Hall in the Foerderer house with walls and floor of coral stone; heavy wrought-iron doors, Gothic arches about the windows and a vaulted cloister leading to a flying stairway



The huge stone fireplace in the living room is Gothic in feeling with antique andirons and a hand-wrought iron fire screen. The walls throughout this room are hung with antique tapestries, in keeping with the dignity of the fireplace and the *moyen âge* manner of the window structure

It was thus, in effect, that ancient castles were planned, or grew, and in the architectural manner of "La Ronda" it all seems strangely logical and appropriate enough here.

The facts about a house, its plans and its furnishings are interesting but not so interesting as the total effect that has been achieved. The criticism levelled against the house that derives directly from an historic period has been that it contributes nothing to any expression of the life of our own time. The acceptance of the premise underlying this criticism, however, does not lead to any satisfactory conclusion. There is a



In this beautiful room, with its arched doorways and Gothic windows, the fittings and furnishings are all in harmony. The chairs are covered with old velvet and brocade, the sofas by the fireplace in brocatelle, and the rug is Hispano-Moresque from a convent near Toledo. The floor has a border of black, glazed Mizner tiles

The dining room has a decorated coffered ceiling in harmony with the 14th Century frescoing on the walls. The chairs are in crimson velvet and the tapestries are of antique gold brocade. In the background is a 16th Century screen and the table is 17th Century. 16th Century screen and floors natural colored tile, waxed and polished



confusion of background and foreground. The fact seems to be that most of us seem to live more happily against a background of past civilization than in a foreground of sociological and esthetic experiments.

And no matter how definitely an architect's choice of historic style may derive from a period, there is still plenty of room for him to endow his work with a very personal touch. It is in this that Addison Mizner has always been peculiarly successful. Imbued with a strong feeling for romanticism in architecture, he had devoted much study and effort to the making of materials which would most effectively realize the spirit of his work. He is not a user of unimaginative formula in design. In this house, he has created forms that invite time to add its master touch to the completion of a beautiful picture, a house that grows only more lovely with age, more charming as vines cover its walls.



At the right is a magnificent doorway through which one enters to the luxurious dining room. At the left, through an ornamental carved arch is an old Gothic stone stairway which leads from the hall to the cloister above

Entrance from the Great Hall to the living room. The trim of the house here, and throughout, is a pinkish-yellow stone and the floor in the main hall is Quarry Key stone. The doors are of walnut linenfold panel

The cloister which runs like a balcony over one end of the great hall has a magnificently groined ceiling and deeply arched Gothic windows. From this cloister one finds a flying stairway leading to the master's portion of the house and this stairway has an exquisite hand-wrought iron balustrade. Old Spanish furniture of the 16th and 17th Century is used entirely for the furnishing of the cloister

For floor plans see page 114







The Ancient Japanese Screen

Japanese Screens Were First Created in the Sumptuous Civilization of the Fugiworu Period, Eight Hundred Years Ago—Thirty-Fourth of a Series on "Antiques as Decoration"

By STEWART DICK

Pennsylvania Museum of Art, Philadelphia; Author of "Arts & Crafts of Old Japan"

NO one writing the history of art during the last half-century could fail to stress the importance of Oriental influences, particularly those from China and Japan.

It was the American, James McNeill Whistler, away back in the eighteen-nineties, who was among the first to borrow the lightness of touch, the half-whimsical asymmetrical system of balance in composition, the illusiveness and slightness generally of Japanese art, and where he led the way, hundreds have followed. In every art school, Japanese art now receives attention along with the great European Schools, and the Japanese colour print, especially, has proved a mine of wealth to the decorative designer.

But while Japanese ideals and methods still dominate a great deal of our pictorial and decorative design, it is strange how little of the actual setting of the old Japanese life can be lifted and incorporated with our Western surroundings. The two civilizations are too different. The usual Japanese house was little more than a light framework of wood, the walls being largely of paper. Similarly the furniture was light and scanty. The people sat on cushions and mats on the floor. Their little tables are the height of our foot stools; their cabinets, fantastic in shape, lightly built, and often decorated in lacquer.

The pictures on the walls—the kakemonos—were not intended to be used as permanent decorations. Painted on silk or paper, mounted on rich mounts of silk brocade, furnished with rollers like a map, they were hung up when required, and when not in use, rolled up and stored away in an underground cellar, where they were safe from the danger of fire.

What could be more different from our substantially built Western houses, with their

Above—A famous Wave Screen by Korin, expressing the ceaseless coiling movement of the waters. Courtesy Boston Museum of Fine Arts

Two-fold screen, painting of the Koetsu School; flower designs in lovely colours on a silver background. Courtesy Freer Gallery of Art





Late 16th Century Japanese screen, an idealistic landscape of the Post-Ashikaga Period, in subdued color tones. Courtesy the Freer Gallery of Art

built-in cupboards, heavy wooden furniture, rugs and curtains, and pictures in massive gold frames?

And so we find that it is the lesser examples of Japanese arts and crafts that have chiefly appealed to the Western collector. Our cabinets are filled with the products of the Japanese potteries—the Satsuma and Kiote wares; the exquisite metal work, which forms the adornment of the Japanese sword, particularly the *toubas* or guards; the *netsukes* and other carvings in wood and ivory; and most exquisite of all, the lacquer work, an art in which the Japanese craftsman is supreme. But when it comes to the larger pieces of furniture, these tend to be at once too fantastic in shape and too unadapted to our uses, to be introduced into our domestic atmosphere. The European cabinet makers of the 17th and 18th Centuries saw this and imitated the process instead of importing the furniture, giving us European designs decorated with a quite interesting imitation of Oriental lacquer. Two objects and two only have become acclimated, the Japanese colour print, and the Japanese screen. The first, because it can be so easily mounted and framed in the Western fashion; the second, because it can readily be adapted to Western uses. Its form is so simple that it fits in comfortably with any furniture in any room.

Japanese painted screen of the 17th Century Kano School. Cryptomerias and cedars on a snowy hillside. Courtesy Freer Gallery of Art

The origin of the Japanese screen dates at least as far back as the sumptuous civilization of the Fujiworu period, eight hundred years ago. In the court paintings of the old *Tosa* masters of the 12th Century, depicting views of the interior of the Imperial Palace, we see folding screens of the same type which are in use today.

In the course of ages, the Japanese cabinet maker, always one of the most skillful of craftsmen, has evolved a structure which combines in a truly marvellous way, lightness and strength. The framework is of a hard wood, light yet strong, and is held together with wooden fins. The painting surface is usually of an extremely tough, absorbent paper. The back is of paper, covered with the most beautiful silk brocades. The paper itself forms the hinges of the panels, cut in an ingenious fashion, so that each leaf can open inwards or outwards. A decorative border of silk runs round top, bottom and sides, and the frame is strengthened and ornamented at the corners, with the lightest and most elegant metal work. Screens are made two-fold, four-fold, six-fold, and even though less often eight-fold. The task of the screen designer is a most interesting one. Japanese *kakemonos* are often designed in groups, a diptych, and a triptych are usual forms, and the pictures are composed in relationship to each other. But, in the screen, this relationship of parts is much closer. The artist is not content with designing a picture which satisfactorily covers the whole surface of the screen. In addition to that he plans it so that each panel in itself forms a well balanced composition. And not only this; he should, if he is a master of screen design, ensure that however the screen is seen, with whatever panels open or closed, the result shall always form a happy combination.

It is this charm of variety which is the most striking characteristic of the Japanese screen. As its panels catch the light, at different angles, the same colour takes on different qualities of tone, and particularly those gorgeous examples with backgrounds of gold and silver, gleam and flash with varying degrees of brilliance. By artificial light, and especially by the flickering firelight, such a screen carries light and sparkle into the dark places of the room and forms a curiously living decoration, even in the modern room. The medium employed in painting the



screen is watercolour—sometimes, as in the monochrome ink studies, applied in simple washes, varying in tone from the faintest greys to the deepest blacks. When we come to the bird and flower studies, a full gamut of colour is used and body colour is employed freely. Gold is used, sometimes laid on in the leaf so as to form a flat background, sometimes dusted on in powder, sometimes applied in liquid with the brush. In the works of the Korin school, flower petals and other details are often modelled slightly in relief.

In screen design, various styles stand out as typical and mark different phases of Japanese art and civilization. First, we have the great landscape screens, severe and reticent, mostly in monochrome, and depicting great vistas of mountain and stream, which embody the ideals of the Ashikaga period of the 16th Century. Then we have the introduction of bird and flower motifs, with a fuller colour range, combined with landscape, as in the works of the early masters of the Kano school.

A style of great magnificence arises at the end of the 16th Century, when the dignified culture of the Ashikaga age was swept away in the civil wars which devastated Japan and the supreme power fell into the hands of soldier adventurers of little refinement, who demanded a more obvious and ostentatious art. It was Eitoku, the great Kano master, who achieved the feat of producing a type of art sufficiently splendid to satisfy his new masters, and yet full of real pictorial beauty. His huge designs on the palace walls, of pine trees on a gold background, formed a gorgeous decoration, and his screens with a similar treatment on a smaller scale are hardly less splendid than his magnificent panels.

As we pass on in the 17th Century to the quieter days of the Tokugawa period this art becomes softened and refined and more varied, and we have the boundless fertility of design of the masters of the Korin school.

Another phase still is ushered in with the figure subjects of Matahei, Moronobu, and the other masters of the Ukioye School, where the popular daily life of the people forms a theme of endless variety. The most dignified and indeed the finest, pictorially, of all Japanese screens are the

(Continued on page 98)



A six-fold gold eagles and pines screen by Kano Utanosuke Daimyo. Each panel or group of panels makes a complete picture

Illustrations on this page courtesy Yamanaka & Co.



The interior of a garden and tea house is shown in this six-fold screen of the Matahei School. Figures are customed in brilliant kimonas



Six-fold flower screen on paper, by Sotatsu, from the private collection of Hirase Osaka. The decoration is executed with great delicacy and really rare charm

Houses Showing a Distinguished Simplicity

The Architecture of Mr. George Washington Smith Owed Something of Its Beauty to the Fact that Originally He Was a Painter of Spanish and Italian Subjects. This He Pointed Out in an Interview Given John Taylor Boyd, Jr. Especially for this Magazine

Thirteenth of a Series: "The Modern Home as the American Architect Sees It"

George Washington Smith, Architect

PROMINENT among the California architects who have made their regional architecture a distinctive contribution to American Art is Mr. George Washington Smith who gave me a most pleasant and stimulating interview when he was in New York last October.

I was delighted to find that he had had his architectural training at Harvard as I also had, and we soon fell to reminiscing. He told me that he had later gained some office experience in Philadelphia, but that a strong urge to paint upon canvas had led him to Paris where he lived for three years. I was of course interested to know whether he fell to painting in the Academic or the Modern Manner.

So I chanced, "Your architecture is so delightfully primitive that I shall make a random guess that you must have painted in the same manner."

"Yes, Cézanne and Gauguin gave me the most inspiration, although the Spanish and Italian Primitives thrilled me also. So much so that, after I got my blood filled with the modern idea in painting, I began to regard all the other forms of art with the same consciousness—the consciousness of simplicity. So, when the war interrupted my Paris episode and I came back to this country and went out to California in search of picturesque landscape for painting, and there became filled with the local Spanish tradition—I was just ripe to settle down and build a house after my Paris ideas. This took the form of an Andaluz white-walled and tile-roofed house, which I later sold to Mr. and Mrs. Heberton."

"Yes, I know the house; it has been photographed a great deal, and I regard it as one of your most successful designs."

"I soon found that people were not really as eager to buy my paintings, which I was laboring over, as they were to have a white-washed house like mine. So I put away the brushes and have not yet had a moment to take them up again, although I am always looking forward to doing so."

"A great deal of your work has been in this same Andaluz Manner. Do you enjoy it more than any other?"

"Yes, perhaps—because I regard the earlier part of each of the historic Art Periods as the best. I find that the Art of the Archaic Greeks had more charm than that of Praxitiles, and that the art of the Etruscans and Byzantines more than the art of the later Romans; the Mediaeval art more than the Renaissance; Early Gothic more than Late Gothic, and so on. Naturally I would thus enjoy the Primitive Spanish more than the elaborate and more formal examples."



PHOTO BY J. WALTER COLLINGE

Entrance court to the home of Mrs. Edward Cunningham at Montecito, California

"But you have worked in the Italian Renaissance Manner."

"True—I admire it. I have even done a little Mexican Baroque. I was only saying that the earlier great periods of architecture hit me the hardest."

"How do you regard the extremely modern work?"

"With great appreciation and hope. It is the natural consequence of our longing for simplicity. Those of us who have found the simplicity of farmhouses satisfying will appreciate the good part of the modern work for the same reason. Much of the modern work seems freakish and a lot of it is too stimulating, too nervous—almost insane. But that is only the froth, the self-conscious striving for effect that ruins any design no matter what the period. That same element has made much of the Spanish work in this country banal and meaningless. So it should be ignored."

"What do you think of Corbusier?" I asked him.

"Corbusier is a tonic. Too severe, but a pioneer with vision, although some of his schemes seem so impractical as to be visionary. His work, I think, is always interesting experimentally. He is a most valuable man to the profession of architecture."

"The farmhouse, or peasant house developed in various parts of Europe has enjoyed great popularity in this country. But many people hold that a gentleman should live in a gentleman's house and not in a house of peasant origin. How do you feel about that?"

"I have no quarrel with that assertion," replied Mr. Smith. "It depends entirely upon the individual gentleman who for the most part gets just the house that fits him. There are very few clients who succumb to high-powered architectural salesmanship to such a degree that they will pay for a house that they do not want. Many clients should undoubtedly have and do get elaborate, palatial residences because their personal characters and the elegance of their living require such a background. It would indeed be wrong for them to attempt cottage life. But there are others who really enjoy simple living, who do not care for elegance and who wish, like Marie Antoinette, when she built "Le Hameau"—to escape the complexities of life in a palatial residence, and to live in a simple farm type building. It is not incongruous for that gentleman to live in such a house. He is enjoying it. He has come to appreciate the essentials of living. In regard to architecture, he has overcome any urge that he may have had for social distinction alone. He has made a splendid gesture. Incidentally, he has spared his purse considerably. This economy of construction in the informal Spanish type building of California where plain plaster walls take the place of expensive wood paneling has been one of the factors of the popularity of that type of home even for the wealthy. This factor in a country—where labor is so expensive—has made the farmhouse of every type available to gentlemen who are either unable or who do not wish, to pay for a more elaborate house.

"Sometimes people seem unsuited to the house in which they live because they have outgrown it in mind and taste. Then they sell



PHOTO BY JESSIE TARBOX BEALS

The Home of Mrs. Samuel Robinson, Pepper Lane, Santa Barbara, California. George Washington Smith, Architect

The patio of one of the loveliest houses built by George Washington Smith. Simplicity is the keynote but, with it, a rare, picturesque charm so essentially this architect's gift



The south façade of the home of Mr. George F. Steedman at Santa Barbara, showing the Moorish influence. The landscape architect was Ralph Stevens

and build something else. So many houses express their owners for a time only because our life is moving quickly now. We are growing and developing so fast that the houses that satisfy and express us at one time are only phases in our growth until we come to appreciate other and newer things.

"It is true that the houses of Europe—take those of the Basque Country for example—which were built long ago and which have been handed down in the same family by the rule of primogeniture for generations beyond number, have satisfied their owners so long that they have found no especial urge to change the design except to add on rooms to accommodate an increasing family. But this is true for them because their life has moved slowly. Compared with us they travel little. They have not received that impetus to change. They have no need to create a background for themselves by bringing home souvenirs from their travels as we have done because they have an age-old background at hand. So that, with their slowly moving life, their houses will still express their owners' characters for many years to come.

"With us it is different. In spite of our foreign reputation of hard-fisted materialism we are so romantic and so sentimental that when we return from a European trip we cannot rest until we have created for ourselves a house in the manner of the country nearest our heart—a treasure house we might call it—to house our souvenirs of foreign travel—a background to live against, in all sincerity, until we outgrow it.

"The architects, I believe, are just as vulnerable to this sentiment as the laymen are, and just as sincere. The architect travelling in Mexico will wonder how he ever could have designed anything so fine as what he is then seeing—and perhaps his first two or three houses built after returning will show a distinct Mexican influence. The same will happen to him in travelling in any foreign country which has fine things.

"It has been a good thing for our country that this thing has happened. We have created for ourselves a chosen background inspired by the finest of all Europe, and this background has been really true to ourselves because we spring from Europe. We have in our country glorified examples of the regional architecture of Europe which, when handled by sympathetic designers have even surpassed their European antecedents—for example, Pope's Elizabethan Manors, Forster's French Farmhouses, Baum's Colonial and so on. Of course our towns are filled with mediocre bungalows and worse horrors, houses with towers and windmills. These are very discouraging at first glance, but even in their bad taste, they attest to a real struggle to express a sentiment that is not quite realized.

"So now that we have lived for a time amidst the background that we have created for ourselves and at the same time find that we are steadily progressing out of it and beyond it—it is most natural and inevitable that we shall search about for new forms to express ourselves, and shall find them in the simplicity of contemporary modern design."

"I meant to ask you if you are contemplating any modern residences," I said. Mr. Smith replied:

"I am working in a preliminary way on a contemporary modern house in three units. Three houses will be built together to form one."

"That sounds very interesting," I remarked. "Modern art is coming into New York, particularly in office buildings and apartment interiors, but few have dared tackle it in a country house. Much of it is superficial, and in bad taste, and it will be interesting to see what a man of



Beautiful entrance to the patio of the home of Mrs. Arthur Rose Vincent, showing the creative quality of the architectural detail of all Mr. Smith's work



The stair hall in the residence of Mr. George F. Steedman at Montecito, Santa Barbara. A very interesting use of tile is shown, both in the entrance hall and the steps

your talent will do with the new ideas. How is this modern house to be constructed? As you know, modern architecture should be founded solidly on modern principles of construction and on rational use of modern building materials. Otherwise, it becomes as artificial as period art is in this twentieth century," I said.

"Of reinforced concrete with a flat roof. In one unit the owner will have his own bed room, bath and library; there is a second unit for the main rooms—living room, dining room and kitchen with guest rooms above; and a third unit for service rooms and garage. The three units are separate buildings related to each other with paths and gardens. On the California Coast that arrangement is practical because of our outdoor life and the absence of extreme heat and cold. The house has steel sash. The interior will be modern with modern furniture.

"I have a feeling that you can't just take off your coat any afternoon and do a modern house—or a modern chair—or that you will succeed by copying out of books on modernist works from France and Germany. Already we see that tendency in some instances. We shouldn't look upon modern art as another period—we have enough periods already. I think that here in New York the new office buildings and shop fronts are good because they are structural and logical."

"How about the typical California house plan? Is it as tropical in nature as the Florida Plan? Do you use the Patio?"

"California climate is not as tropical as Florida. So the patio is less of a necessity. It is used occasionally, but chiefly as a variation from the usual plan—or for example, in the case of a house with entrance driveways and garden walls on one or two sides. If you open rooms onto a patio you may sacrifice a fine view over ocean or landscape. The Spanish patio started in city houses. But there are few country houses in Spain. In the poorer city houses, people lived in the patio, along with horses, cooking and other activities."

"A custom that dates back to the oriental courtyards or Khans, apparently," I observed.

"The patio is likewise good for city houses in California—as in some of the San Francisco houses. Otherwise, the California plan is like that used elsewhere in most of the United States. In California I like to have the rooms on the ground floor—yes, even the bed rooms—open onto a garden, with French windows, so that one can walk right out into the garden at any time. The Vincent house at Pebble Beach, I built around a patio to secure a shelter from the ocean wind; and I placed the living room so that it has a terrace toward the ocean on one side and the sheltered patio on the other. The Maverick house which I have just completed in San Antonio, Texas, is in the Mexican manner with a large patio of tropical plants to afford coolness in the hot Texas Summer."

"Did you go to Mexico for ideas and inspiration?"

"I went there four years ago. Mexico is the most picturesque country I ever was in. It is marvellously beautiful. Many of the churches and public buildings were done by architects brought over from Spain, but always with the native workmen. Later, the architecture was put largely into the hands of the natives—the descendants of the Aztecs—and they took liberties with the classic forms that are wonderfully fine. The Aztec did things with a free hand, but with a strong and sound artistic impulse behind it. Go to Puebla and from a distance outside the town you will see the domes of sixty churches covered with glazed colored tiles, the "Azulejos", glistening in the sun. The effect is marvellous. Today they still make modern Mexican tile there and some of it is used in California. We also use Tunisian tile but it is easy to overdo. The Mexicans, like the North Africans, are masters of the flat roof—a most useful and practical attribute to a house, which we are beginning to adopt in our modern work."

"In the East we have the greatest admiration for the California Gardens."

"Garden making with us is blessed because everything grows so easily. One can finish a house in November and then have an entourage of flowers blooming by February. Consequently a new house gets over that hard bare look usual in new houses very quickly."

"Do the California Gardens follow the traditional Spanish manner?"

"Not too closely. There are other influences—the Italian—and there are the views and the contour of the land to be considered, all of which necessitate a freedom of treatment. The typical Spanish garden is composed of a series of geometrical compositions each enclosed by a hedge or wall, opening one into the other on axis. In the Spanish garden, the long open vista of the Italian garden is transformed into a vista through many gateways. So that a feeling of intimacy and mystery is achieved, rather than an effect of formality and grandeur. One is not overcome by seeing it all at once, but one has new surprises as he

(Continued on page 112)



The entrance hall in the home of Mrs. Edward Cunningham, at Montecito. Delightful building in the Spanish style with tile floors and wooden shutters



Portrait of Miss Sarah Parkin

by John Hoppner, R. A.

This very charming portrait by the famous English painter was acquired recently by a New York collector from the Reinhardt Galleries



One of a set of four game paintings in oil on canvas authentically reproduced from the originals by Christopher Huet which are in the Musée du Petit Palais. The furnishing is a Louis XVI desk in rare exotic woods, a graceful Louis XVI desk chair and an antique Régence armchair. Courtesy Brunovan, Inc.

A Group of Distinguished Rooms

Magnificent Examples of Wall Paneling and Carving in Finer Modern Interiors Preserve the Dignity and Charm of Historic Periods

By JULIET and FLORENCE CLARKE

NO richer or more dignified form of interior wall decoration ever existed than wood paneling and carving, for enduring as time, age but enhances their unrivalled charm, each passing year adding depth of color and lustre to paneled walls reflecting the fitful play of firelight and the glowing colors of ancient stained and painted glass. The magnificently carved and paneled rooms of England in centuries past, tell the story of a stately age, for each historic period has left its indelible impress on those architectural interiors, which were in perfect harmony with the battlemented towers of ancient castles and manor houses, with their ivy clad walls, gabled roofs and mullioned windows.

History, romance and tradition are inseparably associated with their paneled walls which often concealed secret passages and hidden rooms, exits to safety in time of peril. Although little is known of wood paneling before the four-



Dining room of white pine in the residence of Allyn K. Ford, Minneapolis, delicately carved in the Adam style and painted white. Clarence W. Brazer, architect. Courtesy Shevlin, Carpenter & Clarke Co.

teenth century, it was used throughout the Gothic period, gradually changing in form from the earliest type of wainscoting, "clinker boarding" (narrow, overlapping, vertical boards finished with a half round moulding) to elaborately carved and decorated panels. Thus wood paneling illustrates the progress of architectural interiors from the purely utilitarian toward the artistic, when, with the advance of civilization and increasing desire for comfort and beauty, the plain boarding used to sheath stone walls and protect from cold, was developed into paneling so elaborately carved, that as an interior decoration it will never be surpassed.

The most typical carving of the Gothic period was the ecclesiastical motif known as "linenfold", a design suggesting vertical folds of linen, symbolic of the napkin, or chalice veil used to cover the Host. This pattern, first used on screens in churches, later adorned the paneled walls of medieval castles. The plain vertical folds of the earliest examples of linenfold paneling, ogee shaped at top and base, were later enriched by delicate carving simulating embroidery, bunches of grapes, trefoil and fleur-de-lis, the elaboration reaching its highest perfection during the reign of Henry the Eighth.

Later in the century wood paneling was ornamented with graceful scrolls, acanthus leaves, figures, medallioned heads, heraldic shields, delicate Gothic tracery, lilies and Tudor roses which flowered perennially in carving and were usually painted in the colors of Lancaster or York. The use of color for enriching wainscoting and moulded plaster ceilings was an important feature in Tudor and early Stuart interiors, the decorative details being accented with clear red, blue, yellow, silver and gold, giving a brilliant effect. Gold and light blue were popular combinations and modernism has nothing on the wainscot "spattered with gold stars and crosses and varnished green."

In Elizabethan times the chimney piece was the most important feature of the great hall, for fire worshippers were numerous in days when houses were drafty, central heating unknown and



Reproduction of an elaborately carved paneled room in French oak, of the Louis XVI period, the commode and bergère are Louis XV and the love seat is Louis XVI. Fine lighting fixtures are in the period. Courtesy the Orsenigo Co.



Elaborately carved and paneled pine room of the Georgian period, furniture in harmony with the time. Finely carved mantel with ornamental swag on the chimney breast. Courtesy The Hampton Shops

PHOTO BY RICHARD AVERILL SMITH



PHOTO BY AMEMYA

Above—
This beautiful room, paneled in pine without knots, is stained a soft sepia and has a dentil cornice and elaborately carved motifs at various points. Books are cozily placed on either side of the fireplace. Courtesy Buttler Co.

was only a trifle less richly carved than the mantel-piece, but the feature that offered the greatest opportunity for decoration was the screen, which separated the serving quarters from the living room, spanning the lower end of the great hall like a triumphal arch in a pageant, and the magnificence of the carving in a screen that reached to the roof can only be imagined. Every known form of ornament was employed, the orders, terminal caryatides, fantastic details crested with balustrading or openwork strapwork, pyramidal outlines enclosing shields of arms, while the paneling between the two doors was more elaborately carved than the great hall itself. This division lasted from the end of the sixteenth century to the reign of Charles the First, when the re-arrangement of domestic interiors rendered the screen unnecessary and it finally disappeared. In both the Tudor and

Below—
Pine paneled walls of the William & Mary period, from the Manor House, "Frithman," on the border of Epping Forest, England. Queen Anne chairs and table are appropriately placed in this room. Courtesy Louis Joseph

"hearth and home" were almost synonymous terms. Ashlar stone, marble and plaster were all used in chimney pieces, but oak was the favorite material and Elizabethan wood workers appreciating the opportunity for displaying their skill, carved over mantels to the ceiling, leaving the surrounding walls more or less plain, that the entire attention might be centered on the carving. Heraldry also played an important part in the decoration of early Renaissance chimney pieces, a panel of arms often occupying the entire center of the overmantel. The date of its erection, the owner's personal history and his achievements summed up in a witty saying were frequently recorded in this carving, while tapering pilasters and columns decorated in colors and gilt replaced the earlier caryatid figures.

In many sumptuous rooms the wainscoting



Jacobean periods, wainscot panels were small and rectangular, but after 1650 a new style of woodwork appeared, with large surfaces divided by carved or fluted Corinthian pilasters, not into panels. Under Wren, the walls were treated architecturally, divided into dado and filling surmounted by a richly carved cornice; an important feature was the great width of the oblong panels, from three to over four feet wide and tall in proportion. Wood carving from 1660 to the end of Queen Anne's reign is usually classed as the work of Grinling Gibbons and his school; it is distinguished by a realism, lightness and delicacy never before attained and never excelled. With consummate skill and unbelievably lace-like delicacy he carved panels and over-mantels from pine, cedar or lime wood with festoons, swags, drops and garlands, mingling flowers, fruits and vegetables, birds, butterflies and bees, with ivy, laurel and acanthus in bewildering profusion.



Above—
The walls of this attractive sleeping room are paneled in honey colored knotted pine and the simple cornice has a dentil course, the satinwood bookcase has fine floral inlays and the furniture is covered with brocade, with brocade cover for the bed. Courtesy The Hayden Co.



Below—
Paneled room from the Treaty House in Uxbridge. The oak paneling is typical of the reign of James I, and opposite the deep bow window there is a handsome fireplace with paneled wainscot and glazing of small panes. Furniture is in the same period. Courtesy Louis L. Allen

The fashion of paneling with native wood almost disappeared in the reign of George First, being superseded by the new and expensive San Domingan mahogany. When oak became scarce, red deal and pine were substituted, usually painted olive, grey, blue or brown touched up with gold; later, white, cream and other delicate tints after the French fashion were employed, often accented with gilding. "Pickling off" is the process by which the paint is removed disclosing the beautiful pine underneath. Many of these lovely eighteenth century interiors have been brought to America and placed in modern houses, where their elaborately carved and polished surfaces

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Mrs. Anthony Drexel Biddle's Tennis House at Irvington-on-the-Hudson

Building Is Stucco, in Georgian Design, with Wide, Open Porch Surrounded by Wrought Iron Balustrade



The porch of the tennis house is a convenient place for a sunning after a swim. From the porch one enters a small hall, equipped with an old-fashioned boot rack. The outdoor pool is a few yards away to the west

Karl Bock, Decorator
James O'Connor, Architect
PHOTOGRAPHS BY MATTIE EDWARDS HEWITT



Detail of the downstairs lounge and balcony. The furniture is a natural finish bamboo in the Chinese Chippendale manner, with upholstery in Mandarin red. Red cedar and teakwood tea and coffee stand complete the furnishings



The tennis court in Mrs. Biddle's sport house. The floor here is given a fine springiness by putting close textured clay over a bed of cinders. The roof is corrugated glass, with Venetian blinds. All the iron work is painted white



The upstairs lounge has walls of soft yellow with a henna rug. There are a Chippendale commode each side of the fireplace and beautiful fruitwood chairs of the early 17th Century. A Jacobean gateleg table stands in front of the fire. Window draperies are printed linen

The ladies' dressing room is in the main French, with a Louis XIII dressing table, a Directoire mirror with a gold and black frame, and a Queen Anne cheval glass. The walls are soft green, hung with old prints

The men's dressing room is entirely Early English. There are fine old Jacobean gateleg table, Elizabethan chairs, Jacobean stools in front of the dressing table, which is covered with red and maize chintz. The walls are tan







MORRIS ROSENFELD, PHOTOGRAPHER

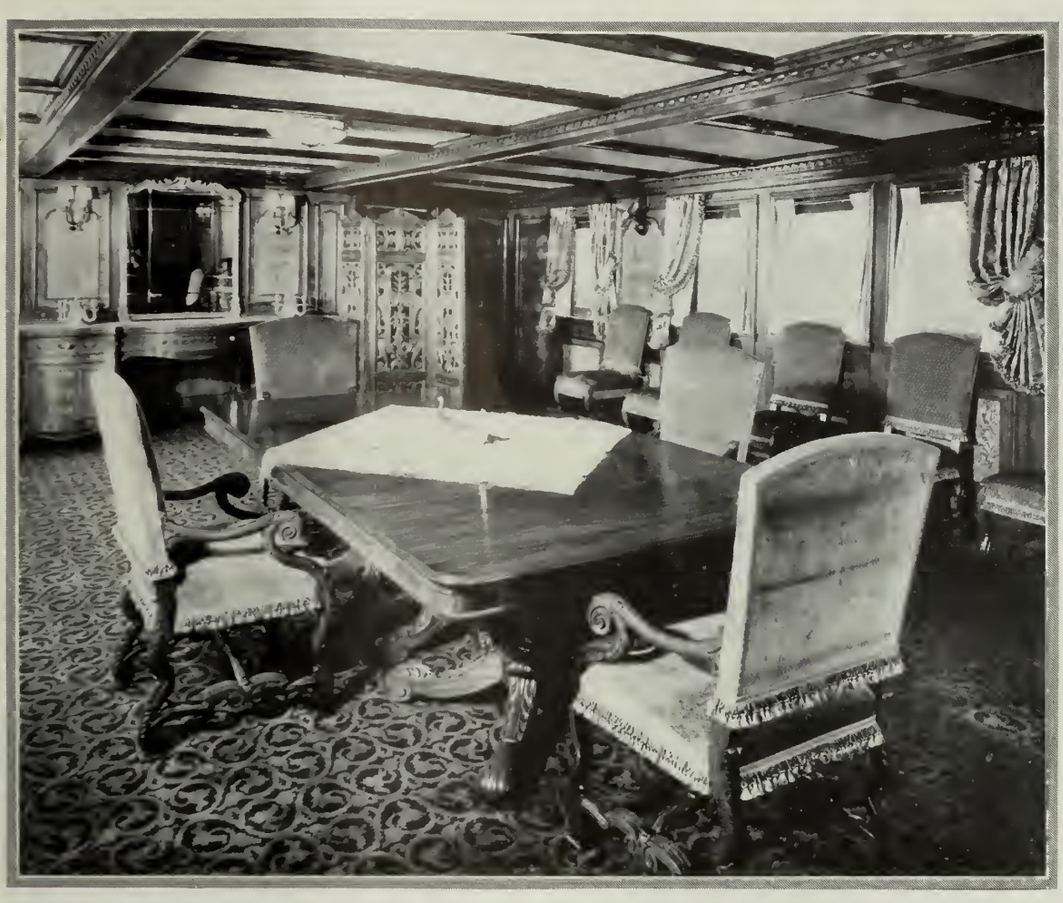
The Beautiful Diesel Yacht "Cambriona"

This Handsome Sea-going Craft Embodies Every Comfort and Every Luxury that the Modern Yacht-Owner Demands

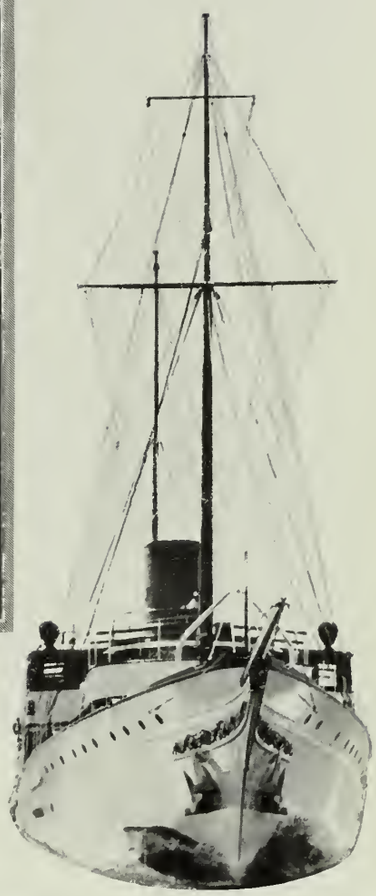


The paneling of the living room is all done in burl French walnut with borders of Carpathian elm. The doors and window frames are American walnut. The floor of this room is covered with a two-tone chenille rug, woven to shape. The furniture of walnut is Queen Anne design embodying busts of famous admirals. The electric fixtures are antique bronze

On the boat deck, a good deal of space is given to the sun room which is finished in green and white. Walls are given a garden effect by the use of lattice paneling all painted ivory. The furniture is natural reed with French enamel binding. It is covered with printed linen showing a quaint pattern of sea-horses and sea-weed



Interior Designers and Decorators
William Wright Co. of Detroit
Marine Designer, John H. Wells
Associated with Cox & Stevens, Architects



The Diesel yacht, "Cambriona," recently placed in commission by the owner, Mr. Walter C. Briggs of Detroit

Curly Japanese ash is used to panel the dining room and the over draperies of brocade are in soft blue. The walnut furniture is in the more elaborate Italian period. A false deck has been placed in this room in order to get a level floor and in the curved corners are placed cabinets decorated in Chinese blue and buff lacquer which were constructed to fit the curve of the walls



The spacious stateroom occupied by the owners, is the full width of the yacht, paneled in Movinga mahogany which is finished in a soft silver tone. The curtains are rose and silver taffeta and the specially designed furniture is of Louis XV design in French walnut. The entire floor of this stateroom is covered with a grayish green high-pile carpet, which is also used to cover stateroom deck



Transfer Pictures on Glass

Attention Is Being Directed to these Interesting Works of the Late Georgian Period as Colorful Mediums for Decoration of Modern Interiors

By EDWARD WENHAM

Above—Kneller's portrait of Lady Torrington, engraved by Smith, 1720, and transferred to glass. Courtesy Louis Joseph



Above—Engraving published by Francis Adams, 1774, transferred to glass and painted. Courtesy Louis Joseph

AMONG the colorful decorations associated with the English Georgian interiors, no few were the work of the aristocratic dilettanti of that period. These embryo artists would frequently indulge in various passing vogues similar to those which make their appearance in our time, then pass and are forgotten. During the past few years many objects decorated by people of the fashionable world of England during the later 18th and early 19th centuries have found their way to America, principally in the pieces of lacquered woodwork painted with more or less naive designs, examples of petit point and gros point needlework and, more recently, attention has been attracted to the old prints transferred to glass.

Pictures painted on glass had been introduced from China early in the eighteenth century and doubtless inspired the would-be artists to attempt similar work. And it is plainly evident that the transfer prints were a means to satisfy the artistic urge of those Georgian aristocrats who were not sufficiently skillful with the brush to paint pictures directly on glass. The method by which the old prints were transferred to glass and then painted is still practiced, though not to the same extent as formerly. Assuredly, but few amateurs of the present time would exercise the necessary patience, which is to be regretted, because these pictures offer an especially colorful wall decoration for any room treated in one of the earlier styles.

Actually, the process is quite simple and, provided care is taken not to hurry, the finished picture will be equal to any one of those which were the work of amateurs of long ago. Primarily, it is essential that the sheet of glass, to which the print is to be transferred, should be free of bumps or any of the

Below—This racing scene shows the less advanced drawing found with many early engravings. Courtesy W. F. Cooper



tiny pits or other blemishes. The reason for this is that unless the surface is perfect there is every likelihood of air remaining between the print and the glass, in which case the picture is spoiled.

The glass should be thoroughly washed with warm soap and water and either left to dry naturally or wiped with a cloth and polished with tissue paper. The paper tends to remove any of the small particles that may have adhered from the cloth. When dry, the surface of the glass is painted with a thin coat of clear turpentine, and here it is very important that the turpentine entirely covers the glass, which is then ready to receive the paper print. The latter is first thoroughly soaked in clean water and partially dried, then placed with the print downwards on the glass.

To assure satisfactory results and a picture worthy of the effort, it is very necessary that the greatest care be taken in removing the paper. After this is laid on the glass it is re-dampened with a wet sponge gently passed over the paper but with just enough pressure to ensure that all traces of possible air bubbles are removed. It is essential that this sponging be continued for some time and it will then be noticed that the back of the print commences to roll in a manner similar to the effect of an eraser on paper.



Above—Engraving by R. Corbutt from the portrait of Miss Gravile by Sir Joshua Reynolds. Courtesy Louis Joseph



Above—An interesting French cartoon transferred to glass by an English artist and painted in excellent style. Courtesy Louis Joseph

Below—The artist who painted this transfer picture has made good use of contrasting colors, introducing brighter tones in the coat of the stable-boy. Courtesy W. F. Cooper



Immediately these tiny fragments of fibre appear, replace the sponge by the finger tips and with a gentle and even pressure continue to rub the back of the print. In this way—always remembering that patience is imperative—the whole of the white paper may be removed, leaving the black outline of the printed picture on the glass.

Sceptics will insist that it is impossible. Admittedly, it is not always at first easy to develop a suitable pressure of the finger tips, but a few experiments will determine this. Naturally, the work of the fingers is the most important of the entire process because, if too great a pressure is placed upon any part, the printed outline in that section is very apt to be removed and the entire picture is then useless.

When the paper has all been removed and the print "laid on" the glass the design must be left to dry; but no artificial heat may be used. When dry, the side of the glass on which the transfer has been laid is again covered with a thin coat of turpentine applied by a fine brush. This is what is known as "fixing"; in other words, it lessens the risk of the outline being moved when applying the colors. The picture is now composed of skeleton outlines of different subjects and these are filled in with enamel colors suitable to the natural tones of the trees, the dresses of the various figures, the sky, and the sea. These colors are always applied to the side of the glass on which the transfer was made, the reason being that the outlines are materially softened when one sees them through the glass. We have purposely dealt rather lengthily

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Falcon Lair, built for Rudolph Valentino in Beverly Hills, California, combines a magnificent, far-reaching view with a comfortable sense of feudal security

Along the Pacific are many picturesque sites. The George O. Schoolcraft residence, near Los Angeles, faces both the ocean and the hillside above it

Placing Your House on a Hillside

This Often Develops Difficult Problems which, Surmounted, Add Beauty to the Architectural Form and Charm to the Landscape

By MARC N. GOODNOW

FROM the aspect of picturesqueness, no less than from that of beauty and fitness, the hillside house has, within recent years, strongly commended itself to home builders. Especially among those who enjoy the advantages of suburban life, the well-planned house of this type has found much favor with owners, while at the same time offering the architect, the landscapist and the decorator opportunities that call for the very best of their several abilities.

With the growing appreciation that the hillside house is, if anything, more of a problem of design than the house on level ground, there has developed a markedly improved type of architecture in this special field of exterior and interior planning. For an undeniably new freedom of treatment has sprung from the very atmosphere and surroundings of the higher locations, resulting in a much more individualized structure.

Since there is no crowding, full advantage has been taken of beautiful views out over rolling hills and hazy valleys. With less restraint than obtains on level sites, the development of hillside landscaping has followed not only informal





A distinct advantage accrues to the hillside house by means of the terraced garden, with pools that mirror the lines and masses of the house. Native rock, colored tiles and wrought-iron play an important decorative part in this interesting setting for the home of Mr. E. J. Grant, Beverly Hills

Gordon Kaufmann, Architect *Edward Huntsman Trout, Landscape Architect*



By careful planning, beautiful views of sea and hills may be brought into the terraced garden. House of Miss Mary M. Cain, Palos Verdes, California. Here, the Spanish detail is beautifully accomplished both in the garden and the architectural treatment



Kirtland Cutter, Architect

The hacienda type of Spanish architecture lends itself readily to the hillside site. The livability of this home of Mr. James E. Buchanan is increased by the sheltered patio on the lee side, with the garden enclosure acting as a windbreak

lines, but lines which, perhaps, have broken with tradition and yet have achieved very striking and charming effects. Thus the hillside has frequently been transformed from a tangled waste into a well-ordered unity of proportion, form and balance, with a high degree of artistic beauty.

One of the difficult lessons to learn has been the one that beautifully designed individual homes on hill slopes may lose their beauty if they happen to be in discord with their surroundings. Anyone who turns to the heights for his abode should very soon realize that it must be his chief endeavor to obtain true harmony in form and color, appropriateness and balance; that only when homes and gardens, streets and walks, walls and bridges all combine into one unified whole, fitting the topography of the site, can the development be said to be complete and satisfying.

Where there is an inflow of heterogeneous motives, ideas and expressions, both the architect and the landscapist will need a fine sense of values in order to harmonize their particular endeavors with the community itself. But, as so frequently happens, the hillside may be prolific of sites that, by nature, are almost if not entirely secluded, in which case the individual treatment of both site and house is a logical outcome. Thus one finds certain hillside projects where a variety of architecture prevails and the variety seems altogether appropriate.

Where, however, there are both climatic and historic or traditional influences at work there appears

(*Cont. on page 10*)

Myron Hunt, Architect



Mr. Frederick Law Olmsted, the landscape architect, has achieved an interesting effect in his grounds by the use of natural rock from the site as a retaining wall, faced on the lower side with low-growing flowers and shrubs. Located on a Palos Verdes slope

Exceptionally Fine Wall Fountain Groups On Long Island Estates

Each of these Designs Has Been Developed with Particular Skill by the Landscape Architect so that an Added Beauty is Given to the Garden as a Whole in Addition to the Charm of the Fine Statuary Details



For these three photographs, we are indebted to the Architectural League of New York. They were an interesting part of the exceptionally fine Exhibition held this season in New York



PHOTO BY MATTIE EDWARDS HEWITT

Upper Right—Wall fountain against a vine-covered wall on the upper terrace at "Ballyshear," the estate of Mr. and Mrs. Charles E. Van Vleck, Jr., at Southampton. Colorful perennials grow around the base. Annette Hoyt Flanders, Landscape Architect



Above—Fountain group on the grounds of Mr. Wilfrid T. Pratt, Henry Crenier, sculptor. The statuary group is placed on the main axis of the porch and living room. The figures are in yellow marble. Jacob John Spoon, Landscape Architect

Right—Water way and wall fountain on the estate of George Bullock at Oyster Bay. The placing of the fountain against a stone wall and at the foot of a water run-way is especially interesting. The mass border planting is luxuriant and brilliant

Chrysanthemums in the Garden

These Wonderful, Autumn Blossoming Plants that Make Us Forget that Summer Is Gone and Winter Is Coming, Are Carefully Studied in this Article, as to Variety, Color and Planting. Eighth of a Series

By T. A. WESTON
Associate Editor of THE FLORIST EXCHANGE



The "Cranford Pink" chrysanthemum, a large-flowered, early variety

Right — The "Ruth Hatton" chrysanthemum is among the doubles of great merit —white



TRAVELERS in the British Isles cannot but be impressed by the enormous popularity of Chrysanthemums there. Whether one is visiting there in the Summer or in the Fall, one may see evidence of it in every garden, while in nurseries and market gardens, the plants are to be seen in vast numbers, some cut flower growing concerns having around half a million plants in pots and outdoor beds for supplying the various markets between September and January. But while huge quantities are grown for market in the United States, mostly under glass, except in California where millions of plants are grown under canvas or cheese cloth, it must be admitted that the home gardener has not fully realized the worth of the Chrysanthemum for supplying flowers at a time when gardens are showing a decided falling off in color effects and have lost their gayest blossoms.

This fact may be explained, to some extent, by the lack of truly early varieties. Chrysanthemums are essentially cool weather plants and they are also affected by the shortening days of the Fall, though the latter influence is obviously of no particular importance when it is remembered that British gardens are favored with much more daylight than those in even the most northern sections of the United States. Generally speaking, the climate of this country is hotter and drier during the Summer than that of Britain, and the influence this exerts upon Chrysanthemums is shown by the fact that all the varieties which flower outdoors during August and September in England and Scotland, are from three to six weeks later when transported to this side of the ocean. This difficulty will, however, eventually be overcome by the development of home raised varieties, though it is not to be expected we shall ever have Chrysanthemums that will flower in August or early September in the East, South or Midwest, for the heat would render them of little service. However, this is of little moment, for as a rule, we in the East at least, are not subject to frosts severe enough to damage Chrysanthemums before mid-October, whereas in England damaging frosts are apt to occur before September is out. For this reason, therefore, some of the British varieties prove of service in American gardens and others may at least be of value for breeding purposes.

Happily, one or two American specialists are engaged in the work of raising seedling early flowering Chrysanthemums for outdoor planting and the prospects for an American race that will meet our requirements, are not at all unpromising. What we want is varieties that are not more than 3 ft. or so in height, possessing a bushy habit with a certainty of setting their buds early enough to ensure blooms before the end of September and through the best part of October. Incidentally, it may be remarked that the main reason why most outdoor Chrysanthemums fail to flower before October, is that the incipient early buds fail to develop, side shoots pushing forth and carrying the plants to a greater height until cooler nights encourage flower bud development. They spend energy growing.



Below—Another double chrysanthemum, pink, "October Girl," blossoms in a graceful spray



A large double chrysanthemum, "Firelight," deep crimson, a brilliant note for fall gardens

But it is not the writer's purpose to discourage the planting of Chrysanthemums in the garden. Far from it. As a matter of fact, there are many varieties that in a normal season will give an abundance of bloom and, if the plants are grown in a somewhat sheltered situation, it is quite possible that even the latest of them will flower themselves out in a season like that of 1929. Actually, Chrysanthemum flowers and buds will stand not a little frost and if one cares to provide some protection, they can be depended upon to provide flowers long after Dahlias have succumbed to frost.

Let us therefore consider a few sorts that can be relied upon to produce some worthwhile flowers in the neighborhood of New York City. The coastal sections considerably north of this region are perfectly safe, while all the Southern sections that are not scorchingly hot during the Summer, are certainly suitable for Chrysanthemums if the grower gives them moderately good treatment.



The "Lillian Doty" is one of the four of the Doty family, a pompon chrysanthemum in various colors



A seedling chrysanthemum, much admired, is the white "Mensa" with dark centers making a nice contrast

As with the greenhouse or late flowering kinds, there are several types which may be grouped as double, and single spray, Pompon, and large flowering. Florists collectively class all spray varieties as Pompons, but the true Pompon type is ball shaped, varying from button size, to 1½ inches, or larger when disbudded. Spray varieties, both double and single, naturally produce graceful sprays of small to medium sized flowers, while the large sorts because of their stiff habit, are best disbudded. Among the doubles of merit are Barbara Cumming, yellow; October Girl, pink; Ruth Hatton, white; Wm. Sobey, yellow; Tasiva, white; Firelight, carmine; Normandie, blush; Yellow Normandie; Chas. Jolly, pink; A. Barham, bronze; Mrs. H. F. Vincent, bronze; Aquitaine, salmon bronze. These varieties will all flower by mid-October.



A bunch of "Cranfordia" chrysanthemums, deep yellow, in a shining brown jar—a pleasant combination



"Gypsy Girl" is one of the most showy single chrysanthemums, in crimson. Interesting and brilliant

Pompons as a rule are rather later in blooming and for garden purposes are not so attractive as the larger doubles, but for cutting, the following are excellent: Golden Crest, yellow; Rose Travena, dark pink; White Midget; Ouray, bronze; Maduse, bronze; Adelaide, dark red; Anna L. Moran, scarlet; Mrs. F. H. Bergen, pink; and all four of the Doty family.

Singles are undoubtedly the most beautiful for cutting and a few good ones are Kitty Riches, pink, the earliest of all; Kathleen May, crimson; Margaret H. Waite, pink; Roupel Beauty, deep carmine; Mrs. Calvin Coolidge, mahogany red; Joyce

(Continued on page 116)



Among the double chrysanthemums of real popularity is the fine yellow "Barbara Cumming"



"Candida," a large flowered, early blooming white chrysanthemum especially full petaled



Those present in "Dancing Partner:" Ivan Servais, Mauricette Ducret, Jules Epailly, Patrice Gridier, Auguste Aramini, Suzanne Caubaye, Germaine De Renty, Henry Stephenson and Lynne Overman. At the David Belasco Theatre

Broadway to Date

The Passing Show, Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

"LADIES ALL."

WHAT'S become of the rich, rare, red love-blood of the human race? Up what mysterious metaphysical chimney has there vanished Passion—the Grand Passion, the passion that gave us Juliet, Isolde—and Isadora Duncan? Who killed Cock Robin? The brain, the modern brain, the analytical, Freud-besieged, introspective brain: the shredding and paring knife under the scalp. We are all Prousted away. Men and women no longer rush at one another like two comets and in a moment of brainless, heedless, overwhelming passion divest the Eternal itself of some of its incomprehensibility.



Kathryn Hamill who opens in "The Second Little Show," at the Royale Theatre

I meditated so and thus at Bob and Nancy in "Ladies All," Prince Bibesco's delightful little comedy done into Westport (Conn.) English by Elmer Harris. Bob and Nancy (and Ann, the house guest of Nancy) carry on interminably witty conversations about seduction, It, technique of It, and so forth. No passion; all brainwork—quite 1930.



Eva Le Gallienne will open her season of 1930-31 with "Romeo and Juliet," in which she stars as "Juliet," at the Civic Repertory Theatre

The three ladies in this graceful show are Violet Heming, May Collins and Germaine Giroux. Into the studio-barn blows the Great Male It (Bob), who is no less a personage than Walter Woolf. Now, Bob goes to bed and one of these ladies comes into his room—and—well, my pre-McKinley soul blushed. Now, the audience keeps guessing with Bob, Which one of the three it was who—la! la! I won't tell you because you'll see this play, and I'm no spoil-sport. But I can't believe much went on in that bedroom between two such sophisticated beings.

The play was perfectly produced. Violet Heming was enchanting; May Collins was ravishing; Germaine Giroux was pert; Walter Woolf was

(Continued on page 104)

Julia Hoyt in the Cohan production of "Rhapsodie," by Louis K. Anspacher, at the Cort Theatre





Below: A courtyard of the new Alvarado Hotel, at Albuquerque, New Mexico, operated by famous Fred. Harvey management. Fred. Harvey many years ago, made railroad luncheons edible. Courtesy Santa Fé Railway

Left: The Fourteenth Green on the golf course in Jasper Park, Province of Alberta, Canada, where a snow-capped mountain peak looks down on every hole. Courtesy Canadian National Railways

Brown October Days Afield

Romantic Rambles Through the Nine Canadian Provinces—Paddle, Pack and Pony in Historic Regions—The Charm of Italy—Cool Autumn Sunshine Travels, Here and Abroad

By HENRY WELLINGTON WACK F. R. G. S.

Author of Songs of the Trail—Bob White, Coon and 'Possum—A Mulobile in the Cordilleras—Piere Leval, Pancraftsman, etc.

"My heart's desire is nothing large:
The open sky, the river-marge;
The soundless woods, the empty shore;
Pine needles on the parlor floor,
And hazy, lazy hours of life
Just breathing air;
—One couldn't ask much less—No strife,
Peace everywhere."

RUDYARD KIPLING once uttered a very pregnant truth when he asked:

"What do they know of England who only England know?"

We may inquire in like manner of all the people of every nation, state, and province on the American continents. There is so much in this world to see—so short "a light between two darks" in which to see it. It behooves all who are seeking to live with a will instead of existing without one, to see where they are in this stupendous and lively cosmos.

THE WORLD BEFORE US:

Apropos of this is the fact that we all-too-frequently overlook that part of the world immediately around us. Distant things unseen people our vision, when immediate environment should also engage our attention. We are aware that human nature loses many golden opportunities by striving for what is remote and disregarding that which is easily accessible. But then, human nature has always been perverse!



The Santa Fé maintains a staff of forty trained college women as Harvey car couriers over the Indian Detour and other trips in its New Mexico territory. These gentlewomen—many of them linguists—know their country and offer a fine example of hospitality



Travels on the American continent are too often put off until we have satiated ourselves by distant travels. Foreign travels wisely chosen and advantageously directed by qualified travel organizations, are as necessary to progressive modern life as food and raiment. But so are the home travels of every civilized nation. If we know little or nothing of our own country, we inevitably lack the comparative discernment required to view, comprehend, and appraise foreign lands.

The United States and Canada combine in their natural physical aspects, practically all the major travel attractions of Europe and many parts of Asia, Africa, and the Orient. This fact has of late years become rapidly manifest to our most intelligent citizens. The railroad and steamship, and now the airplane, services, have

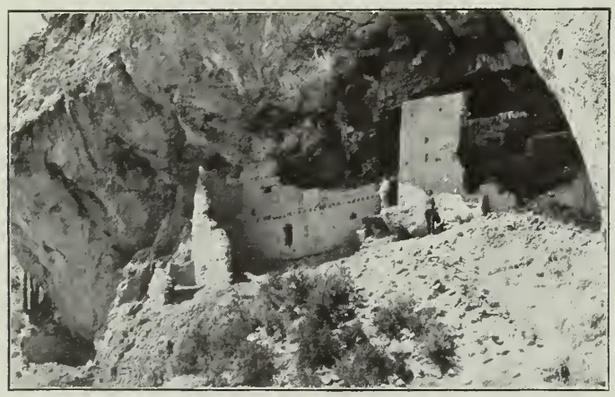
greatly increased their territories and facilities within the last decade to meet the increased public demand for that precious human opportunity which resides in objective travel.

AMERICAN AUTUMN TRAVELS:

Autumn in the United States and Canada is generally a season of zest, of high physical spirit, and a firm and vital mental vigor. Men and women, boys and girls, return to their labors or studies with a keen sense of well-being. Those who are privileged to travel during the Autumn months, doubly enjoy their rambles to nature's lovely and impressive features. All life is in an ascendant mood after the freedom of the summer. Our northwestern states and all of Canada are then in their most colorful garb and their most invigorating climatic condition. Then the sun is still warm, while the shade is a cool benediction by day and the promise of a crisp night of wine-like air, silver stars and Hudson Bay blankets as comforting in their touch as the fur of a mole. Who wouldn't wish to be alive!



Prince of Wales Hotel, Watertown Lakes Park, Alberta, Canada, built in the manner of the Swiss chalet and operated in the spirit of Canadian hospitality. Courtesy Great Northern Railway



Tonto Cliff Dwelling Ruins, on the Apache Trail, in Arizona, on the lines of the Southern Pacific Railways

THE NINE CANADIAN PROVINCES:

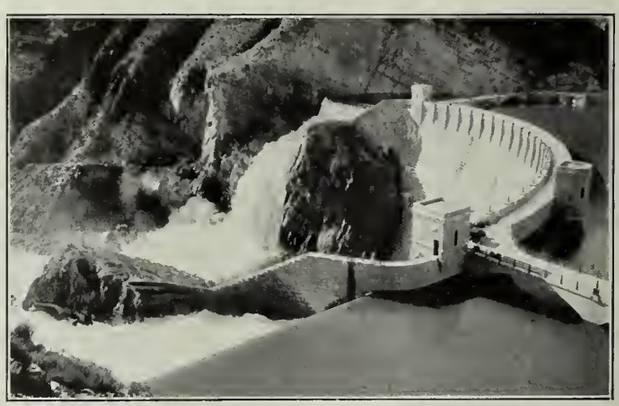
The nine provinces of Canada are worth anyone's time and means to explore. They have astounding revelations in store for the enterprising traveler who believes in knowing something of the New World before he attempts to comprehend the Old, and worries himself daft about the next. This territory of remarkable natural beauty, great silent places and healthful playgrounds, of vast enterprise and industry, sustains two of the world's greatest railway, steamship, and airplane systems.

THE WORLD'S LARGEST PUBLIC RAILWAY:

The Canadian National Railways is the largest publicly-owned transport organization in existence. It has 22,600 miles of rails in operation, and the prospect is for many more. The Canadian Pacific Railway is so effectively organized to function perfectly, and its properties are kept up to such high standards of efficiency and physical condition, that it has no rival in any country. These two transportation systems constitute one of the greatest feats of organized engineering in the history of the world. And let me say, in passing, that the cordial public relationship, good will, and strong financial stature of the Canadian Pacific and Canadian National are not due to the accidents of time or the "muddling through" so often unjustly attributed to British industry. The world-wide favor in which the C.P.R. —as it is called by busy men—is held, is due as much to its wise, attractive, unstinted, and responsible publicity, as to all its other manifold virtues. There is no publicity matter in the world better conceived, written, illustrated, and distributed than the beautiful booklets, colored magazine pages and spirited, thoroughly debunked newspaper announcements of the live C.P.R.

THE CANADIAN NATIONAL RAILWAYS:

Within its opportunities as a publicly-owned enterprise, the Canadian National Railways' publicity is likewise always sane, conservative, and always vivacious and entertaining.



Roosevelt Dam, famous irrigation project, Apache Trail, Arizona, Southern Pacific Lines

Below: Sumptuously appointed bungalows around Jasper Park Lodge, Alberta, Canada, which prominent Americans and Canadians frequently visit for ideal vacations. Courtesy Canadian National Railways



The talents of its management under its progressive president, that brilliant American engineer, Sir Henry Thornton, is largely devoted to the public service for which this great railroad was created. And that service, as we recently observed during an informative tour of Canada, is as nearly perfect as human agencies can make it. Cars, their generous equipment, cleanliness, comfort, berths, food, and courtesy are beyond the cavil of the most preposterous grouch.

FROM SEA TO SEA IN CANADA:

Across Canada from sea to sea is a journey of a thousand enchantments. The distance from Halifax on the Atlantic to Prince Rupert on the Pacific coast is about 4,000 miles, with a gratifying surprise between every milepost. This inland ramble on land and lake and in the air depends for its rich yield only upon the capacity of the observer to see and understand. From "the Silver East" of the Canadian Maritime Provinces (Nova Scotia, New Brunswick, Quebec, Labrador) out upon the plateau of the flaming

(Continued on page 121)

Among the New Books

English Royal Life Frankly Treated, and a New Novel by the Author of "The Constant Nymph"

By BURTON RASCOE



Recent photograph of Sheila Kaye-Smith, whose new novel, "Shepherds in Sackcloth," is published by Harper's



"Ocean Parade," a lusty story of adventure is written by Leon Byrne and Fritjoff Michelson. It is published by Robert M. McBride & Co.

"THE EDWARDIANS"

THE work of fiction which will probably be the most talked about this fall is *The Edwardians* (Doubleday) by V. Sackville-West. It is fairly common for novelists to append a note on one of the fly-leaves saying: "The characters in this book are wholly imaginary" lest some one among the author's acquaintances find a resemblance to himself in one of the characters portrayed and take offense at the portrait. Miss Sackville-West has reversed the procedure. She writes: "No character in this book is wholly imaginary". Yet, despite such a frank avowal, it is obvious that the novel is not a mere *roman à clef*. It is the most completely detailed and most convincing picture of family life among the British titled nobility that I have encountered. It is the story of a young duke, heir to a great estate and heir also to all the obligations, repressions, and handicaps which his inheritance entails.

The action of the novel takes place during five years of the reign of Edward VII and ends with the coronation of King George V. It is quite possible that Miss Sackville-West has drawn upon the present Prince of Wales for the character and position of her hero, Sebastian, Duke of Chevron. The Prince has shown the same disinclination that Sebastian shows in the book to marry, produce an heir and settle down to the routine of royalty. The Prince, like Sebastian, is a good-looking, democratic, likeable young man. Various real personages figure among the characters of the book, including Edward VII, Augustus John, and politicians, novelists, ambassadors and statesmen. Yet the household servants at Chevron receive as much attention as the other characters. The caste system among the servants is delineated with much humor and detail: "The household at Chevron was indeed admirably organized. For one thing, any servant who had been at Chevron for less than ten years was regarded as an interloper; at the end of ten years' service they were summoned to her Grace's presence and received a gold watch with their name and the date engraved on the back; a few encouraging words were spoken by her Grace and henceforward they were accepted as part of the establishment. But for this one, brief, intimidating occasion, the under-servants rarely came into contact with her Grace. It was to be doubted whether all of them knew her by sight and it is quite certain that many of them were unknown to her."

Sebastian, heir to the dukedom, is a moody young fellow, bored by his mother's guests and vaguely perturbed about life and his participation in it. The greatest influence upon him is an explorer, son of a commoner, who has been invited to Chevron because he is a celebrity. In a confidential talk with Sebastian, this explorer, Anquetil, who has come to like the youngster and his sister very much, tries to stir Sebastian into living a life of his own.

"Would you like to know what a man like me thinks of a place like Chevron?" Anquetil asks Sebastian. "It fascinates, horrifies and shocks

(Cont. on page 108)

Centre right—Leon Byrne, co-author of "Ocean Parade," which is published by Robert M. McBride & Co.

Right—Author of a new novel, "Together Again," Helen Grace Carlisle. Published by Jonathan Cape & Harrison Smith







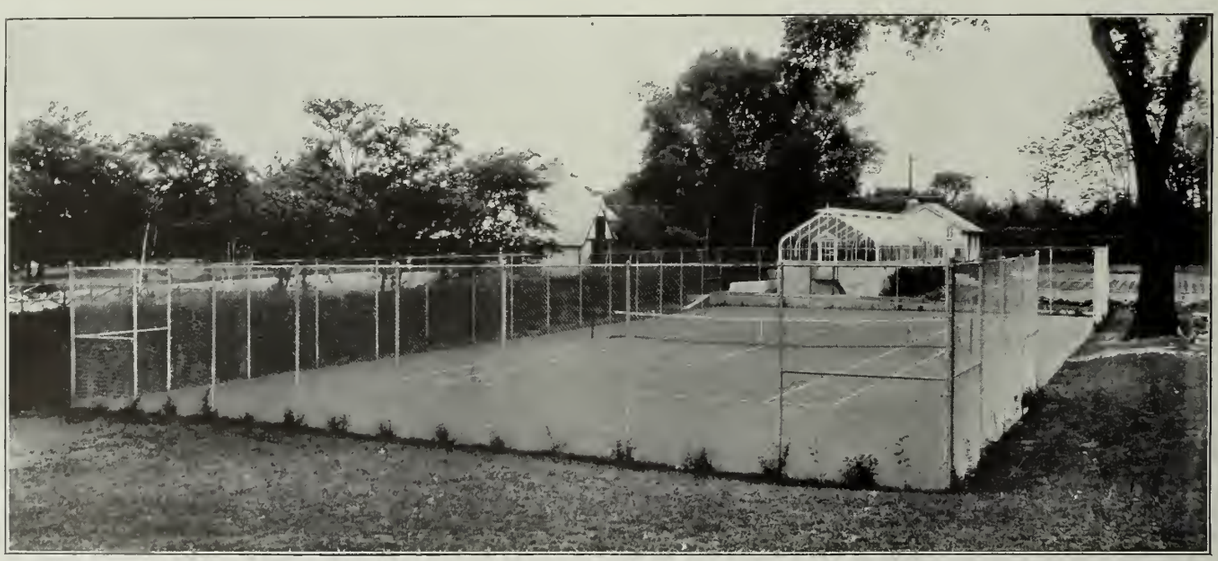
Self-portrait of Will James, whose autobiography, "Lone Cowboy," is published by Charles Scribner's Sons



Courtesy The Dubois Fence and Garden Co.

The Importance of Fences on Country Estates

The Fence, in All Its Modern Varieties, Is Recognized to Be Essential to the Right Appearance, and the Right Care of Garden, Pasture, Paddock, as Well as for Separating the Garden from Highway



Courtesy Wickwire Spencer Steel Co.

Charming example of the picturesque quality of the woven wood fence, being suitable for both suburban and city homes. Also much in vogue for large estates

Many of the large country clubs use the chain link fence to protect their beautiful gardens, their tennis courts and their golf courses. It makes a neat appearance

Some of the most famous hunt clubs and horse show associations in America use the old fashioned post and rail fence. Its durability is beyond question

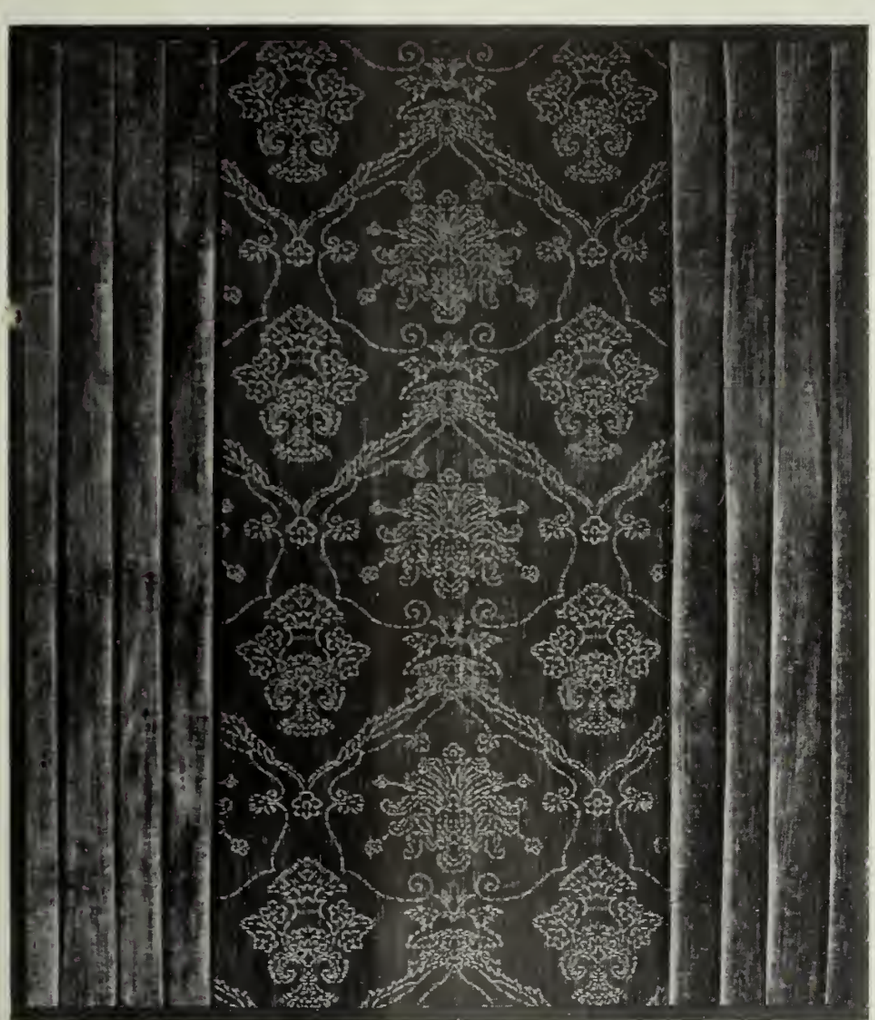
Courtesy Robt. C. Reeves



An authentic reproduction of an



ITALIAN RENAISSANCE CISELÉ VELVET



The finely chiseled design in this Ciselé velvet recalls the inspired artistry of medieval times . . . A plain weave of the same luxurious velvet has been used for draperies in the sketch at the top of the page, setting off in exquisite contrast a chair upholstered in Ciselé.

EARLY in the Italian Renaissance, velvets of rare beauty brought fame to the city of Genoa. Chief among these were the velvets called Ciselé.

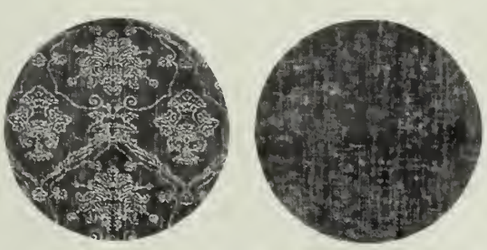
In fine lines a design was chiseled out of the fabric, leaving a tracery like delicate filigree in the deep pile of the velvet. Specimens of Ciselé velvets can be found in museums all over the world.

Schumacher offers here an exact reproduction of one of these famous velvets. The same exquisite design, the same rich, subtle color, the same mellow texture. In plain weave this luxurious velvet is equally lovely and combines beautifully with the Ciselé.

You will find in the Schumacher collections designs of all the historic periods together with the best work of contemporary artists. Trimmings to harmonize with every type of fabric are also offered by Schumacher.

"Fabrics—the Key to Successful Decoration" . . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator — and to discover many new sources of charm for your home. It will be sent without charge upon request.

Write to F. Schumacher & Co., Dept. B-10, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



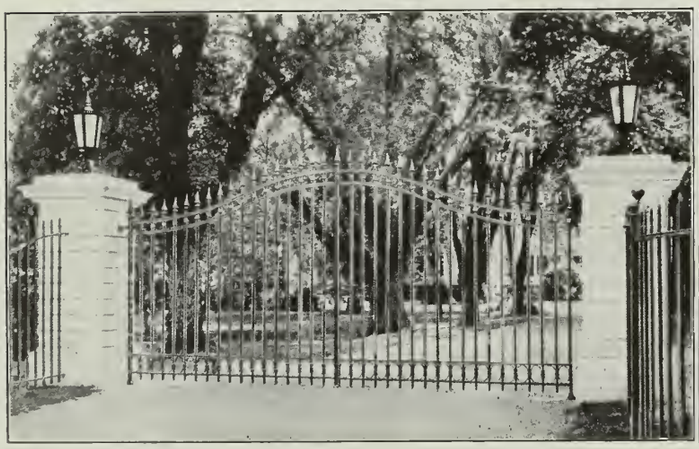
F·SCHUMACHER·&·CO



Courtesy Ornamental Iron and Wire Fence Co.

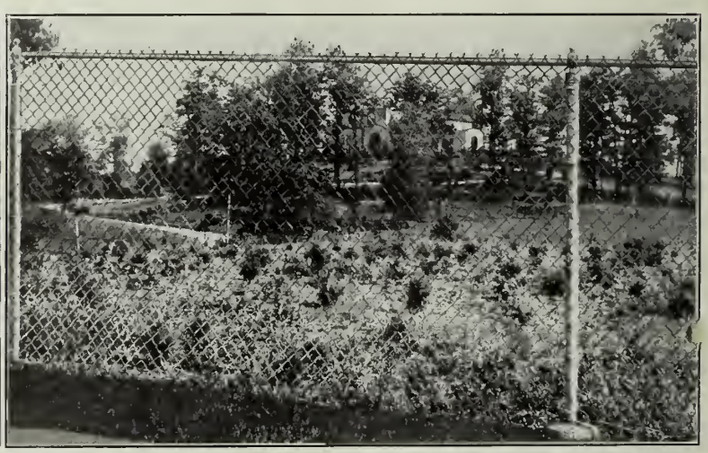
To separate rather small gardens or formal estates from the public highways, there is no more ornamental and durable fence than that shown above, especially where the stone posts are used

Detail of a typical chain link fence installation around a country estate, showing the durable construction and attractive appearance. This fence is heavily coated with zinc to make it rust-resistant



Courtesy Anchor Weld

An ornamental gate appropriate for a school, a large estate, formal garden, or any property that must be carefully safeguarded, and at the same time demands a dignified approach



Courtesy Pittsburgh Steel Co.

Below—Fence suited to very elegant town or country residence. The use of open iron posts is particularly effective before a substantial building, although stone or brick posts give a more durable effect

Courtesy Stewart Iron Fence

The fence is, at last, rightly considered and rightly appreciated. We have grown to realize that it not only gives adequate protection to garden and animals, but that some of the newer varieties add a most picturesque note to formal estates or old fashioned flower beds. And, for this reason, fences are selected with a genuine seriousness, with a due regard to the architectural period of the house and landscaping of the garden. For instance, a Spanish, Italian, or Pueblo house would be enclosed with thick stucco walls, frequently topped with tiles of rose and green. The garden of an old Georgian house or Early American type would, undoubtedly, take a picket fence with urn-topped posts for the Georgian and plain square ones for the Colonial. Of course, an iron or bronze fence would do beautifully for a Tudor or Normandy type of house, with either iron posts or stone, and a brick wall would also be interesting for either of these houses. For pasture and paddock, the old rail and post fence is as much in use as ever, and one will find that it makes a really handsome enclosure. A fence that seems to link itself with almost every type of building and every portion of the estate, is the woven fence of chestnut split saplings. They are,

(Continued on page 114)





The lovely eccentricities of curve and colour, and the various romantic details and traditions which serve to promote the most inspiring decorative effects, are deftly adapted by these galleries for the edification of those who cherish interiors of flavour and rare beauty.

New York Galleries

INCORPORATED

Madison Ave., 48th and 49th Sts.

Cabinetmakers Decorators
Antiquarians
Architectural Remodeling



Building & Equipping Your Home

Floors for Every Type of House and Room, Including Tile, Wood, Rubber Cork, and Composition

By H. VANDERVOORT WALSH
Ass't. Professor of Architecture, Columbia University



Foyer showing the charm of a floor covered with unglazed faience and its close harmony with Spanish antique furniture. Courtesy Associated Tile Manufacturers

BEAUTY that wears well is a difficult thing to expect of anything, but we require it of flooring materials. Appearances must be more than skin deep in the material we select to go on the floors of our house. A pattern that is merely applied to the surface of linoleum soon comes off in the places where feet travel often, but when the design extends through the whole thickness then the beauty of the original lingers on under the wear. A wooden floor covered with paint, or colored varnish retains its good looks only as long as the thin skin on the surface remains unbroken, but a wooden floor impregnated with a penetrating wax will hold its appearance as the surface of the wood wears down. A thin skin of coloring on tile will scrape off, but if the surface color is that of the body, it will not matter what abrasion takes place.



The elegance of oak flooring for a hallway is shown in the square paneling of this floor. Courtesy E. L. Bruce Co.

Linoleum flooring is used in an interesting pattern for the covering of this Early American room. Courtesy Congoleum Nairn, Inc.



This living room in the Ladd residence at Southampton has the floor covered with wood, laid down in a rather novel manner. Courtesy John Olsen Flooring Co.

It is very difficult to meet the specifications for an ideal flooring material, because we expect so much. All have their good points, and all have their admirers. But let us consider, for a moment, what an ideal floor material should do for us. In the first place it should be soft and springy and not feel cold so that it will be restful under our feet. But it should also be hard enough to withstand wear and not be scratched by particles of sand and grit or dented by furniture legs or falling objects. It should not be porous, but have a surface so impervious to grease and dirt that a little soap and water can be used to clean it. Such opposite requirements as these are as bad as trying to have your cake and eat it, too. Materials like tile, and terrazzo are hard enough to withstand abrasions and bumps, and can be easily cleaned off with soapy water; carpets and rugs are soft and warm under the feet, and not difficult to keep clean. Then there are the

This Note of quiet Ease in Smoothly managed Homes

Quite often it is the result of telephones . . . conveniently placed to save steps and time, and to expedite household routine

People who lead the most interesting and active lives also live most graciously and comfortably. They are always fresh, always zestfully ready for the duties and pleasures that each day holds. Their homes are models of subtle management. In them there is no bustling confusion, no shouting from room to room, no scurrying to and fro. Instead, you will find *telephones*, conveniently located throughout the house, so that one is always near.

Enough telephones are an essential of the well-ordered home. They save many steps and much time. They prevent the little annoyances that destroy pleasant moods. And they get things done on schedule, or as you think of them . . . instructions to the servants . . . an order to a downtown shop . . . a call to a friend in another city.

In many modern homes, intercommunication is an attractive feature. Bell telephone intercommunicating systems let you talk from room to room *within the home* over the same telephones you use for outside calls. No special operator is needed.

Your local Bell Company will gladly help you plan the telephone arrangements for your home. Just call the Business Office.



Much of the charm of a home depends upon the ease with which its members carry on their varied rounds of pleasure and duties. And telephones . . . located at convenient points throughout the house . . . contribute in large measure to this ease and comfort. In the boudoir, the library, the sun parlor . . . wherever people spend much time . . . they form an almost indispensable aid to gracious living.



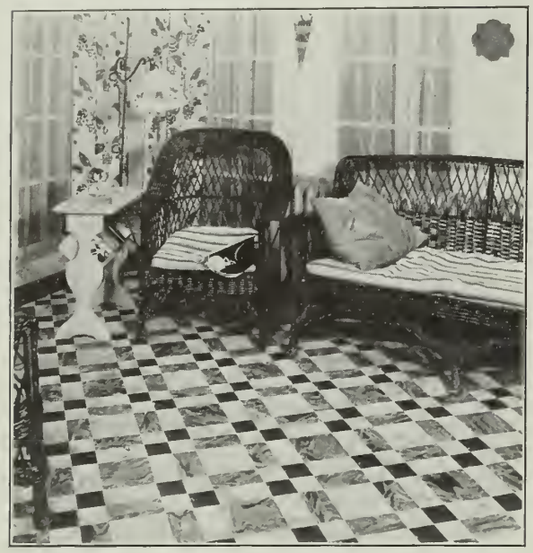
Many residences have an additional central-office telephone line for servants' use. This facilitates household business, and leaves one line always free for the family.



And don't neglect the basement. Telephones in the laundry, game room, tool room or den will add tremendously to the comfort of these parts of the house.

materials between the above, like rubber tile, linoleum and wood. These give slightly under the feet and can be kept clean without much trouble, and so are accepted for use throughout many homes.

The oldest, of course, of these is wood, and its resilient properties, inherent beauty and serviceableness will always make it one of the favorites for the home. Oak floors, because of their hardness and delightful grain are perhaps the most popular, but any of the hardwoods can be used for flooring. In fact, all kinds of rare and colored



Sunroom in a residence at Princeton shows an extremely interesting linoleum floor laid down with contrasting black, white and jaspe block tiles, in harmony with room decoration. Courtesy W. & J. Sloane

woods are employed in the highest grades of parquet flooring. For general wood flooring, though, the other hard woods widely used, other than oak, are maple and beech. Very durable soft wood floors are made from edge grain stock of southern pine, Douglas fir, western larch and west coast hemlock.

Many interesting new developments to improve the properties of wood floors have taken place in recent years. One of these is the treatment of oak flooring with oils and chemicals to make it less subject to changes in atmosphere. When the wood cells are full of moisture, floor boards are wider than when this moisture dries out. Freshly cut timber has too much moisture in it to make it good for flooring, because in the average atmosphere inside of the house this moisture will dry out and the boards will warp and open wide cracks.

Sometimes in cheap houses, poorly seasoned floor boards are put in, and after a year or so, the cracks open so wide, and the boards twist so badly that the whole appearance of the place is spoiled. Flooring that has about 9% moisture is about right, but even this will change with the season. In the summer months, when the steam heat is off, the air inside of the house is moister and the boards will be wider and the cracks less between them. In the winter months the steam heat is so drying that the air will take up the moisture from the flooring and tend to open the cracks. A humidifier installed as part of the heating plant would improve the condition of all woodwork and save the life of the floor, as well as many an antique not built to resist steam-heated homes.

Because of this seasonal change in moisture the manufacturers of wood flooring have sold only narrow floor boards, since these have less chance to warp and the shrinkage in width is not so noticeable as with the wider boards. But with the new treatment of wood by which the cells are filled with oils and chemicals, making them less able to absorb moisture, flooring is less affected by seasonal changes in moisture. Wider boards are, therefore, practical to use where they were formerly impractical. It is this truthful and vigorous appearance of wide plank flooring that we admire in old Colonial and English houses and it is an artistic satisfaction to be able to have it again in our new homes without giving up the great comforts of steam heat. Using the same method of treating the wood, square blocks, made with short-length strips of floor boards, locked together at the back, are manufactured at the mill; these can be laid on the floor in a checkerboard pattern of the same type used in parquet floors. But instead of nailing these blocks down, they are set in a cement. For a comparatively low price this attractive floor that remains firm and level can be had. Used in the right way, parquet flooring is one of the most interesting of all floors, and with the newer technique, it is sure



Breakfast nook in the home of Mrs. Anna Metzgar, the floor laid with rubber flooring in the form of light and dark tiles. Courtesy Goodyear Tire & Rubber Co.



A very striking model of modern rubber flooring in interesting contrast with antique furniture. Courtesy Stedman Products Co.

to increase in favor. The origin of the word parquet throws some light upon the Frenchman's understanding of its artistic worth. It is said that it is the diminutive of the word—parc. Thus it seems that the floor suggested the geometric patterns of a garden. Coming into general use with the purer forms of the classic revival, it is in keeping with the more formal types of architecture. The tendency of modern architecture to get away from the picturesque and lean toward the smooth, polished surfaces so characteristic of machinery, ought to be an added stimulation for its revival.

Formerly, the artistic disadvantages of maple flooring were its extreme lightness of color and lack of any decided grain, but with



An unusual linoleum flooring is shown in this quaint old room, having quite the effect of a flagstone floor. Courtesy Armstrong Cork Co.

the development of stains that penetrate into the very close structure of the wood, it takes its place with the more sought-after floor coverings. The older types of stains could not be made to get into the wood deep enough and so were unsatisfactory for use on the floor since ordinary wear of feet would bring back the lighter color of the wood. To many decorators the light floor is not desirable, for they want the ceiling light, the walls a little darker and the floors the darkest. With the new non-fading and penetrating stains maple floors may be toned down to silver greys, dark greys, and browns. Other colors such as green, orchid, and blue, although made, may or may not prove in good taste.

There are two accepted methods of finishing wood floors, one with varnish and the

(Continued on page 110)

BEAUTIFUL INTERIORS BY COLBY

IN solving the problems which attend the furnishing and decoration of any important house, it is very helpful to command the facilities of so complete an organization as Colby's... The personal services of the competent decorating staff here are supported by resources which include stocks of fine merchandise in the four Colby shops, a comprehensive collection of antiques, noted designing and factory staff and buying connections in all principal European and American style-centers. You are invited to visit our display rooms, and to discuss your furnishing problems with a member of our staff.

INTERIOR
DECORATORS
SINCE 1866



A dignified eighteenth-century dining room in which special furniture was designed and built by Colby.

JOHN A. COLBY AND SONS

129 N. Wabash Ave., CHICAGO
Hotel Astor, MILWAUKEE
1501 Chicago Ave., EVANSTON
1140 Lake Street, OAK PARK

A Guest House of Old-Fashioned Comfort

This House on the Estate of Mr. and Mrs. Cyrus S. Eaton Stands in the Midst of Rolling Acres, and Much of the Fitting Is Historic



The living room of the guest house has walls covered with an old-fashioned paper in cream and wood-brown. The furniture is upholstered with chintz in cream, green and copper. There are antique hook rugs on the floor, and a spinning wheel just as it would have been in such a nice old-fashioned house



The fireplace in the living room has been preserved in its original state and the oak beam in the ceiling yielded flint arrow heads. The pine woodwork in this room is from an old home in the vicinity and most of the doors are fine old plank pine doors in good condition



Ladies-in-waiting to Queen Elizabeth Embroidered Proud Designs which Orinoka now Weaves in Colorfast Draperies

TRAVELERS to the Orient brought back descriptions of amazing fabrics they had seen, and Elizabeth, quick to appreciate beauty, fostered the home development of needlework and weaving. Under her royal patronage, both cottage and castle in England bloomed with the fascinating fabrics for which the Jacobeans still are famous.

Now, Orinoka gives you these same magnificent colors and designs, adapted to your modern home. Across the recessed windows of an oak-paneled early-English room are hung curtains of Jacobean Frou-Frou, that gorgeous floral pattern so characteristic of the period. Heraldic chenille, with an historic armorial device, covers a panel of the wall; while for upholstering, rich tapestry in antique effect, a durable radiant cord, and a cut velour are chosen in colors to compose attractively.

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Orinoka Colorfast Fabrics will not fade. Neither the brilliant nor the subtle tints will lose a nuance of their lovely color. Light will not affect them, nor washing. Every thread is hand-dyed by a special process. Designs are *woven* into the cloth. And back of your purchase is the Orinoka Colorfast Guarantee. Orinoka fabrics are available in an extraordinary range of shades and designs. Ask to see them when you are making your drapery selections. The Orinoka Mills, 183 Madison Avenue, New York City.



Colorful Jacobean hangings distinguish an early-English room. From the 1930 Orinoka booklet

Send 20 cents for a full-color booklet of new interiors

Hope Harvey, authority on decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. For a copy, enclose 20 cents (in coin) with the coupon.

Orinoka Colorfast Draperies are guaranteed sun and tubfast

The Orinoka Mills guarantee every yard of Orinoka Sunfast Fabrics you buy. If the color changes from exposure to the sunlight or from washing, the merchant is authorized to replace with new goods or refund the purchase price. Look for the guarantee tag on every bolt.

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THE ORINOKA MILLS, 183 Madison Avenue, New York City

GENTLEMEN: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents in coin.

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The guest house contains several bedrooms, all of which are quaintly finished in maple and chintz. Each one follows a color scheme of its own with delightful accessories of candlewick bedspreads, dainty window hangings, and rare old appropriate prints



The dining room is finished in knotted pine painted antique ivory. The Colonial cupboards are lined with old coral color, and the walls are hung with paper of cream and coral tint. A fine old pine dresser carries antique pewter and Spode. The table and chair are in the period and a hook rug partly covers the floor



THE RORRIMER BROOKS STUDIOS INTERIOR DECORATORS, WITH MISS THOMPSON A MEMBER OF THE STAFF

BOOKS ABOUT US *(or U. S. as the case may be) from the clicking Coronas of the visiting clever are certainly no novelty to North Americans, but such revelations are often illuminating and frequently tell us something that instinctively we know, and tell it to us in a way to make it certain and conscious knowledge. So it is with Paul Morand's penetrating, breathless narrative, "New York."**

TO QUOTE A FEW LINES:

"The trolley replaces the horse car. New York counts almost three hundred telephones. It is the time of the great snow storm of 1888, leg of mutton sleeves, red satin corsets, the disappearance of the last negro slaves and old servitors; newspapers go from two to four, then from four to eight pages. It is the New York of Paul Bourget. Mr. Henry Collins has written about this New York of 1900 in pages full of humor and romance. *Society* is no more. To dominical defiles bicycle clubs parade, flags flying, rowers in white wax-cloth, Chantilly veils for the women, jerseys and white linen caps for the men; fencing is taken up among women, an old English sport of the 18th century, golf is brought back into honor. People cease rising with the day, wearing cotton stockings and button shoes. Jams are no longer made at home; bread also is bought outside, from the bakers, and when one breaks it one no longer thinks of saying grace. Mr. Bradley Martin gives an historical masked ball at the Waldorf Astoria; what scandal! he has to take refuge in Europe. One begins to take a few meals outside of one's home; Society, invaded on all sides by strangers, by actors, by unknowns, feels the need of counting itself and throwing up artificial barriers —for pleasure mixes the classes—and decides to limit itself to four hundred; this is the number of guests which the Salon of the Astor can hold on the day of a ball. Immense dinners are exchanged. The grand English manners of Ouida and Marie Corelli are learned. Between fortieth and sixtieth streets spring up magnificent residences, which have all disappeared at the present time (except between fifty-first and fifty-second streets, the house of Mrs. Cornelius Vanderbilt); the *crust* definitely abandons the bourgeois and builds what is know as the *chateau style*, that is, a whole series of miniature Blenheims and reduced Chenonceaux on these rocky wastes from which the master builders are chasing the Irish squatters; these grounds are going to become Central Park. The taste for the chateau of the Loire (influence Rothschild) once appeased, is followed by a greediness for the Gothic castle (influence Sassoon); then comes the thirst for petits Trianons (epoch Castellane); that results twenty years later in the Portland Square style (influence Marlborough); in the Italian palazzo (influence Baldwin and San Faustino); finally, today, in the modern hotel; mirrors, coromandels, cut yew trees, etc... (influence Elsie de Wolfe); all these enthusiasms, these caprices may now be read as from an open book on the face of Fifth Avenue."

* *Published by Henry Holt & Company*

"Influence Elsie de Wolfe," so brief, so sure, so true. As one looks about in great houses and in smart apartments it is everywhere to be seen. It is the elegance of America, this *influence Elsie de Wolfe*. Never more true than today and never so difficult to copy, for modern decorations and furnishings require the most special care, care that Elsie de Wolfe is particularly well organized to administer to your problem.

ELSIE de WOLFE — *677 Fifth Avenue, New York*



The Amateur Gardener

By GRACE A. YOUNG

THE most interesting garden laboratory in America is your own garden—and your neighbor's. This collection of practical ideas on topics of seasonal interest to the gardener is a regular feature of ARTS & DECORATION. *If you have a problem you would like to have discussed here, or have made some discovery which will help other gardeners, we shall be glad to hear from you.*

DEEP FALL PLOWING will catch most of the white grubs before they have burrowed deeply into their winter quarters. These ravenous pests are often the undiscovered cause of damaged lawns, strawberry beds and vegetable gardens. They flourish on the roots of iris, gladiolas, roses, dahlias and other flowers during the spring months. You may be more familiar with another cycle of their life than with the grubs themselves. Eggs hatch in July into small larvae that feed slowly on roots and then burrow deep for winter. The next spring, fully grown and hungry, they are prepared to do their worst damage. After a rest that season in June and July they become "May Beetles" or "June Bugs".

EACH HEALTHY SCALE of a lily bulb is a potential plant, so in dividing the lily bulbs in your garden you may find it interesting to experiment by breaking off a few scales from your choice bulbs and increasing your plants. New plants from scales need all their strength for the first year or two to build a complete bulb and stalk, but after that blossoms may be expected as from a regular bulb. Lily plants can also be grown successfully from seed if you have the patience to wait a year or two for blossoms.

IF TINY INSECTS and water animals which make their homes in the streams or ponds on your estate have fascinated you, you will be glad to find photographs and descriptions of all these little friends and foes in Anne Morgan's "Field Book of Ponds and Streams" (G. P. Putnam Sons). This is a handbook you can slip into your pocket and use to identify all sorts of water insects and plants. Its author, professor of zoology at Mt. Holyoke College, makes the life story of a Caddis fly sound like a fairy tale. She writes from first-hand information—I have seen her pull off her boots and stand barefoot in a muddy stream for a half hour or so on a cold day, forgetting everything but the interesting little bits of life she was dishing up out of the stream. Aquarium enthusiasts will enjoy her chapters on animals and plants which may be preserved in the aquarium.



If you are looking for an ornamental berried shrub, this old-fashioned favorite, "snowball," or Symphoricarpos racemosus has much in its favor. Courtesy Henry A. Dreer, Philadelphia



MANY SPRING-FLOWERING BULBS can be planted early this month. Narcissus, scilla, grape hyacinths, snowdrops and crocuses can be put into the ground now as soon as the bulbs are available. Narcissus like a sunny spot with rich light soil and good drainage. Crocuses are a spring favorite, most attractive naturalized by planting in "drifts" under the edge of trees or along the front of a shrubbery border. The bulbs have a tendency to freeze out of the ground, so it is well to mulch them. Do this after the ground is frozen, for mice have a great fondness for crocus bulbs, and the mulch will attract them as a winter home if they are not forced to settle before it is applied. Crocuses prefer a light sandy soil. If they are to grow on the lawn an edge of turf may be lifted here and there with a special sharp knife designed for that purpose, the bulbs inserted underneath, and the turf pressed back into place. Sometimes small circles of turf are lifted out, the bulbs dropped on the soil beneath, and the turf replaced. A useful table for depth and spacing of bulbs appeared in this column last month.

TOPSOIL for about three inches down should be scraped off the site where you are to build before you start grading. Put this soil in a heap where it will be undisturbed until you are ready to return it to the surface after the grading and building operations are completed. Unless this is done, topsoil from some other locality will have to be hauled in and applied before any planting can be done. When finishing up any grading job be sure that the ground is firm so that it will not wash. Grade the ground to roll as naturally as possible, remembering that any difference in level adds interest to the garden.



Left—The Prairie fringed orchid, with its large showy white flowers may be discovered by the fortunate in New York, parts of New England, Minnesota, and along the Mississippi Valley

Above—This exquisite "lady slipper" grows along the St. Lawrence and in the Rockies. White with deep purple spots. Both photographs from Morris and Eames "Our Wild Orchids," Scribner's

A COURSE in general horticulture and ornamental gardening at Columbia University admits the lay public as well as regularly matriculated students. This course is very practical for the amateur gardener who wants to know the basic principles of landscape gardening. It covers most phases of landscaping the home grounds, from culture of trees to wild flower gardens, and offers conferences with experts on individual problems of landscaping, as well. The course is in charge of Professor Hugh Findlay. Enrollment may be made between September 17th and October 4th, and meetings of regular classes will begin September 25th.

(Continued on page 119)

ESTABLISHED 1846

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Furnishing The Home



No. 2 — THE FIRESIDE GROUP

MEMBER OF THE ANTIQUE AND DECORATIVE ARTS LEAGUE

Lewis, Son
383 Madison Avenue

With English Antiques

THERE is an atmosphere about the beautifully carved mantels, the finely wrought brass fenders and fire tools of 18th Century England that is symbolic of home. The fireplace group is essentially one of comfort and intimacy—qualities that are inherent to a marked degree in the furniture created by English craftsmen in the 18th Century. Lewis, Son & Munves' collection of fine English antiques contains many pieces appropriate for creating such gracious charm and friendliness as is expressed in the group illustrated on the facing page.

An important piece at the fireside is the sofa, settee or love seat. All three were types that engaged the attention of the great craftsmen—Chippendale, Hepplewhite, Sheraton and Adam. The designs obtainable are varied and representative of the creator, but comfort and beauty are typical of all.

The large upholstered chair has been another favorite piece by the hearth ever since the introduction of upholstery into England in the 16th Century. It first attained to genuine comfort in the fireside, wing-chair type of the William and Mary period. This piece with typical periodic changes has to this day retained its great popularity. The upholstered chairs designed by the later craftsmen are smaller and as a rule lighter, but they also were created for ease and comfort as well as beauty.

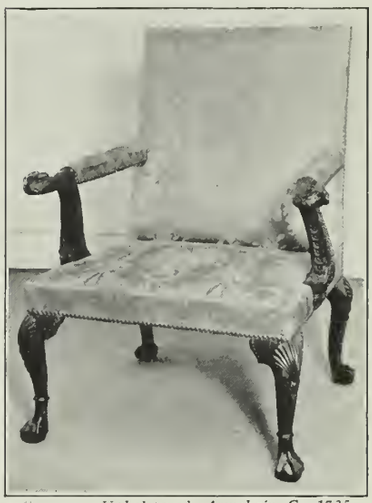
With these pieces as a basis, the fireside group offers unusual variety in its complements—end tables, candle tables, the tilt-top tea table, stools,—all were designed and used to facilitate the comfortable and gracious life of the 18th Century.

The treatment of the wall space along side the mantel is another problem the decorator must solve. The use of a pair of side tables—of which English 18th Century furniture offers an almost unlimited variety—gives a gracious stateliness to the room. The side table was a favorite piece with both Sheraton and Adam, the designs of the latter being architectural in character and therefore particularly effective used as flanking units with a mantel. If a less formal effect is desired the beautiful 18th Century bookcase or bureau-bookcase affords a pleasing solution.

One other element—and one largely decorative in character—was the mirror used over the mantel. The large drawing-rooms of the early 18th Century were apt to be gloomy and depended on mirrors, both during the day and especially at night, for their reflections of the flickering candles, as an added source of light. The 18th Century designers were quick to appreciate the decorative possibilities such mirrors afforded and today they are found in a profusion of designs and types.



Chippendale Melon-Top Table C. 1765



Georgian Upholstered Armchair C. 1735

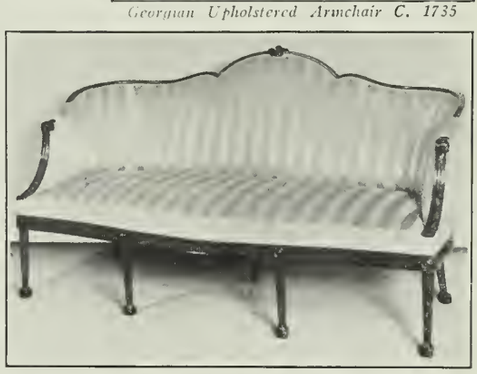
Sheraton Satinwood Cabinet with Secretaire C. 1790



Decorators and dealers whose clients are interested in English 18th Century antiques are cordially invited to arrange a visit for them to our showrooms.

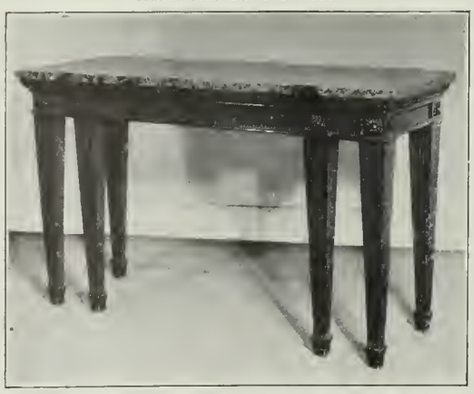
A History of Old English Furniture On Request

An illustrated brochure containing a short history of the development and designing of English 18th Century furniture will gladly be sent you upon request.

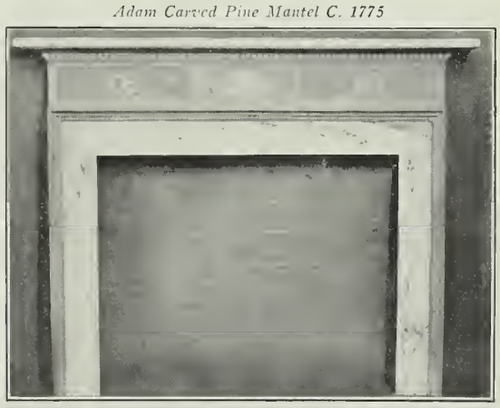


Hepplewhite Sofa C. 1775

Adam Side Table C. 1775



Adam Carved Pine Mantel C. 1775



& Munves

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Silver antiquarians will at once recognize the exquisite work of the famous Colonial silversmith Paul Revere, tho the original piece illustrated is a clever reproduction.

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The Ancient Japanese Screens

(Continued from page 56)

simple monochrome studies in the style of the early Ashikaga masters, although they lack the decorative quality which makes the later styles so suitable as pieces of furniture. I remember seeing in Mr. Arthur Morrison's collection, when it was still in his own house and had not yet passed to the British Museum, two great monochrome landscape screens by the Kano master, Tanyu. Faint studies in silvery grey ink of a vast mountain scene, with distant peaks, torrents, stretches of lake and stream, seen fitfully through films of mist. Mr. Morrison placed the two six-fold screens circle-wise round me as I sat on the floor in Japanese fashion and the effect was astonishing. One's spirit seemed to float away into the boundless mountain spaces and to become one with the landscape itself. No European landscape ever exercised on me so powerful an effect. Beautiful as such screens are, their dignified austerity is so far removed from anything that touches our ordinary life that they demand a setting of their own. One would need to give up the room to them, keeping out the evidences of our more obvious and pretentious modern civilization, along with the vulgar noise and jangle of modern life. Then, indeed, we should have a little haven of rest.

Much more striking as a decoration, though still noble and dignified, is the great eagle and pine tree screen by the early Kano master of the 16th Century, Utanosuke, which we reproduce by courtesy of Messrs. Yamanaka, in whose possession it now is. Here we have a masterly example of the skill of the Japanese screen painter. Each panel is complete in itself, each pair of panels makes a happy combination, and the whole, pine tree and birds and billowing clouds of gold, forms a design of almost epic grandeur. Perhaps the most brilliant passage of all is the group of two fighting eagles, poised in mid-air, occupying fourth and fifth panels.

Worthy to compare with the Utanosuke screen is the majestic design of cedars and pine trees in snow which is now in the Freer collection. It used to be attributed to Kano Eitoku himself, though now a more cautious age is content to say, "by a Kano master of the late 16th Century." In any case it is a supreme example. The whole composition forms a great unfold screen about six feet in height, and when fully open, about fourteen feet wide. The sky is of gold, against which the brown trunks of the cedars stand straight as cathedral pillars. The great branches are weighted with snow which partly covers the green foliage and snow lies also on the ground. A gold cloud is introduced in the most arbitrary but decorative fashion among the branches, and another covers part of the foreground. Beyond, smaller pine trees in dark green are silhouetted against the sky. It would be difficult to imagine a design which combines to such an extent supreme decorative beauty with a true feeling for the grandeur of nature.

The period of Eitoku and his follower Sayraku might well be called the grand age of screen design, the different daimiyos vying with each other in the splendour of the sets in their possession. In the peaceful, prosperous days of the Tokugawa period, we come to a great group of screen designers—Koyetsu, with his followers; Sotatsu and Korin, who bring to screen design a fertility of resource, a whimsical fancy, a gaiety and lightness of touch, which, added to splendour of decoration, make their screens almost the most attractive of all.

Koyetsu, the founder of the style, is the rarest of all, authentic examples of his work being few. Several magnificent screens attributed to him are in the Freer collection, notably a pair representing growing maize, which in the extraordinary sense of vitality and rhythmic movement imparted to the plants reminds us of the work of Van Gogh. Koyetsu was even more famous as a lacquerer than as a painter, and perhaps it is his familiarity with this medium, which gives such freshness and originality of treatment to his painting.

His follower Sotatsu is particularly noted for his flower studies which combine the freedom of the Kano brushwork, with the rich colour and the preciousness of handling of the old Tosa masters. A fine example is Messrs. Yamanaka's six-fold screen, a very fine specimen of floral design, charming as a whole and with great variety of treatment in the individual panels. Particularly noticeable is the employment of broken colour, so that in places the gold ground shows through.

But it is the third master in succession, Korin, who gives his name to the school and is the most original and audacious designer of them all. A lacquerer, as well as a painter, he handles this medium with extraordinary boldness, introducing slabs of mother-of-pearl, pewter, and other metals into his designs, as well as the more ordinary uses of silver and gold.

In his painting we find the same disregard for ordinary conventional treatment, and the same power of seizing on what is essential and vital and presenting it with extraordinary force and directness. No other artist has succeeded in conventionalizing so boldly and yet retaining so fully both decorative quality and expressiveness.

An outstanding and characteristic example of his work is the great "Wave Screen," in the Boston Museum of Fine Arts. In Japanese art the wave has for hundreds of years been expressed by a conventional formula, but no one has pushed the formula quite to such an extreme—an almost abstract rhythm of line, as Korin does here, and yet how truly it expresses the ceaseless coiling movement of the waters. In its combination of silver and gold and the rich greens and browns of the pine trees, the screen forms a unique decoration.

Another style still, we see in the screen by a follower of Matobei, who founded the popular or Ukioye School, in the 17th Century. Here we get an example of the curious contradiction in the Ukioye School, dealing with scenes of daily life, "pictures of the passing world," as the name implies, but yet reflecting to a great extent the spirit and treatment of the old Tosa masters.

We have the same old convention —the scene taken looking down from above, that we see in the old Tosa scrolls. It is curious to note how this viewpoint, which seemed, to us, so strange twenty years ago, now ap-

(Continued on page 100)

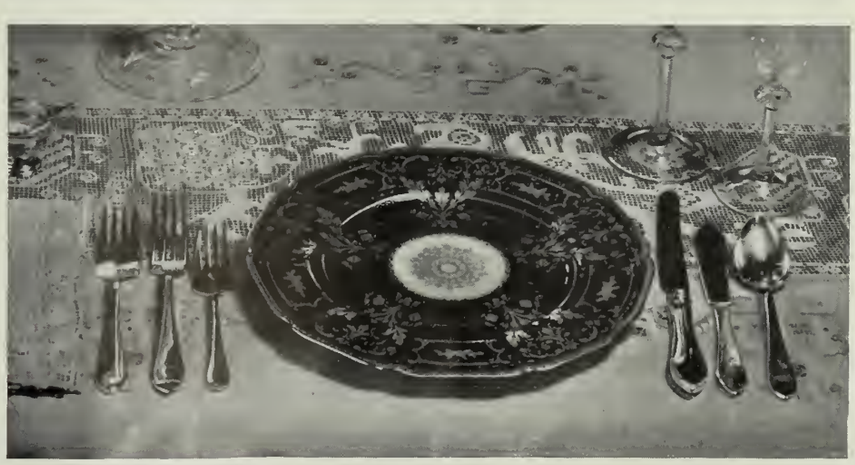


"Freddie will be pleased," said the Queen

George III and Queen Charlotte had hesitated for some time as to what their present to the Duke of Mecklenburgh should be. But at length they remembered his love for beautiful china and so they ordered a magnificent dinner service. It cost them £1200, or $6000—a much larger sum in that day than in this. But when they saw its pattern of birds against a background of rich lustrous blue they knew that the Duke would be delighted.

Today a gift of beautiful china is just as welcome. And no longer is it so expensive that only princes and millionaires can afford it. For a complete Pageant-Service of Black Knight China with colorful plates for every course, that once would have cost a prince's ransom, can now be had for as little as a thousand dollars. There are also less elaborate patterns in which dinner sets command a mere hundred dollars. And you may start your service with a modest dozen of plates, or sixes, or eights.

The lustrous and glowing color of Black Knight China has made fashionable the vogue of a color for every course. With a Black Knight service the modern dinner becomes a symphony of blending and contrasting color. Opening with oysters on plates of deep cobalt, it may end with coffee in cups of rich maroon—the differing patterns and colors lending variety and enchantment to each course.



* * *

Smart shops and decorators in nearly every city show this lovely china . . . and have the charming book, "Color Follows Color as Course Follows Course," by Helen Ufford and William F. Bruning. This deals with the decoration of the table in the modern manner for both formal and informal occasions. You may obtain this informative book from your own shop or interior decorator . . . or send $2 for your copy to Black Knight China, 104 Fifth Avenue, New York City.

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Transfer Pictures on Glass

(Continued from page 71)



"Miss Sweeting setting off upon her evening Excursion for the Mother Bawd's health to her dear Dr." Courtesy Louis Joseph

with the method by which the transfer pictures were produced because many are under the impression that it is one of those so-called "lost arts."

Many transfer prints were copied from celebrated French artists such as Fragonard, Watteau and Boucher, and colorings of these dainty pictures when carefully reproduced on glass are remarkably effective in bedrooms and boudoirs.

Many of the transfer pictures were undoubtedly painted by skilled artists whose more finished workmanship is apparent in the execution of the smaller details of the features and dress of the figure subjects. The picture of Mary, Princess of Orange, is a typical example of the finer work; the hair, jewels, and the lace of the dress, as well as the flesh colorings, being painted in that exquisite manner found with miniatures.

Probably, however, the portraits evincing the greater charm are those engraved after the paintings by such men as Kneller, Reynolds, Chandler and other now celebrated English portraitists. These, when transferred to glass and carefully colored in the style of the originals, surpass any other subjects, both because the actual drawing develops a more advanced technique and the styles of the dresses display a certain romantic charm. Recently, we saw several such pictures produced from engravings of portraits by Sir Joshua Reynolds, among them being Miss Bosville and that other delightful picture of Miss Graville.

The latter lends itself particularly as a transfer, the dark green of the trees in the background forming a splendid contrast to the brighter tones of the dress fabric and the warm flesh tints of the little Cupid figure. Equal brilliance is achieved with the other Reynolds portrait which displays the skill of the artist who painted the transfer in the treatment of the bejewelled hair. Many of the engravings were first published in the early eighteenth century and the date, the title and the names of the painter and engraver appear with the majority of the glass pictures.

All the portrait subjects are suitable to a living room in the Queen Anne and earlier Georgian styles; while the larger ones may be effectively placed above a small table in a hall. Another attractive method of utilizing these colorful pictures is on the wall of a stairway.

Suitable subjects are also obtainable for other rooms; and of late, with the increased interest in sporting prints, racing and coaching scenes on glass are being placed on the walls of libraries as well as in halls.

There is a nineteenth century pictorial art, however, that has yet to receive all the attention which it deserves. About the time when Edward Orme introduced the transparencies on paper there was a revival of those on linen and silk, an art known to the East centuries ago. Many beautiful pieces of the Victorian era remain to the present time, especially those in the forms of window blinds and fire screens.

The Ancient Japanese Screens

(Continued from page 98)

pears quite natural, owing to our new familiarity with pictures and photos taken from the air—an example of how easily a whole people's point of view can adjust itself to altered conditions.

But where the screen differs from the old Tosa work and strikes the true note of Ukioye, is in the spontaneous gaiety and natural grace of the little dancing figures, which form such a charming feature of the two central panels.

We see, then, how in the Japanese screen we possess an epitome of Japanese pictorial art, each style in succession being reflected in the screens of the period. But whatever phase it represents, it never loses its decorative quality, never becomes a mere document. And its introduction into our Western homes, especially in its more gorgeous phases, adds a note of richness and beauty which is sadly needed in our drab modern life.

The times are gone when such works could be picked up for a song; the price of a fine old example now runs into thousands of dollars, but even so, the prices at which they can be obtained today compare very favorably with those of European works of a much inferior quality.

And a fine Japanese screen is a good investment. Its value will steadily rise. And though they are eagerly sought after, even such works as originals by the great Kano masters or masters of the Korin School, can still be obtained for only a fraction of the price which we pay for a Reynolds or a Gainsborough canvas.



Furniture, designed for use in the finest interiors, must combine rare taste and exquisite materials with artistry par excellence. The designers of the Decorators Furniture Company are artists in whose hands rare woods and exquisite fabrics become instruments for the creation of beauty. Their creations are imbued with the rich and colorful charm characteristic of the loveliest Old World pieces.

It is a source of satisfaction to the Decorators Furniture Company that their bedroom and boudoir furniture is chosen by persons of fastidious taste to create backgrounds for harmonious and gracious lives. Each piece is a chef d'œuvre of beauty and dignity and of that vivid and elusive quality known as style. You are cordially invited to see the permanent display of these lovely pieces in our Showrooms at 383 Madison Avenue.

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383 Madison Avenue

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Lounge at the La Posada, Winslow, Ariz. Reproduced by courtesy of Fred Harvey. Miss M. E. J. Colter, decorator.

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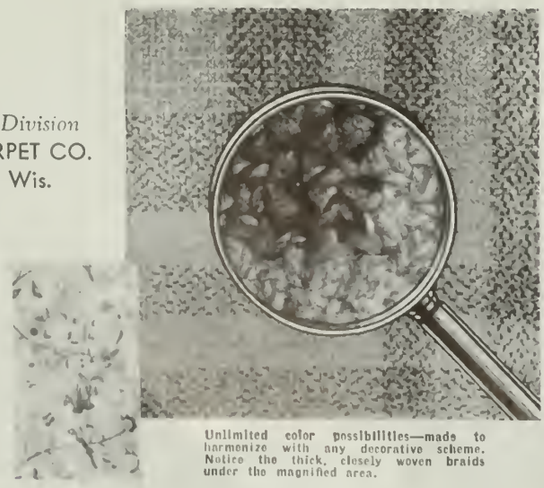
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Placing Your House on a Hillside

(Continued from page 74)

to be ample justification for unity in domestic architecture. As in California, for example, where the Spanish precedent now forms an almost universal basis for hillside home development. Here the Mediterranean or Latin type house has often been handled in exceptional taste, with fine feeling for its historic precedents and a remarkably close adaptation to modern requirements. And while its wide-spread acceptance has given the scene a certain uniformity, there has been no great loss in the quality of picturesqueness on that account.

In those South European countries from which the California hillside has drawn inspiration, the houses are usually located at right angles to the contours, being set and built to afford a perfect view over the streets and country below. Thus direct vistas to the next important plaza, building or other feature have been promoted. Vistas from those places that are seen from the houses present pleasing, orderly, harmonious pictures. The fronts, the windows, the gables, look at one in a direct and honest way, and the roofs and walls meet the eye in harmonious angle. Important and distinctive points are logically brought into pleasing relationship with distant points or nearby sites. In presenting the best of the house to the eye and hiding less important or unsightly objects or houses, the individual house contributes in its entirety toward enhancing the effectiveness of such places. The landscaping, terracing and other improvements play their particular rôle in bringing about a picture of admirable beauty in those old hill towns, and as these principles are adapted and grow old amid the American setting they inevitably increase the charm of the newer developments.

Of course, the hillside problem has many facets, but none of them appears to be insurmountable. Obviously, the first is that of an engineering nature, concerned not alone with foundational strength, but with exterior design. Views, floor levels, interior planning are involved, no less than soil, grading, landscaping—and security.

Placement of the house on the site to give all the advantages of the hillside location is a factor dependent upon the proper solution of engineering problems. This may require fills, abutments and even a certain amount of anchoring. If there is adobe soil on the site, it may be necessary to carry the footings from four to six feet into the bank to escape the treachery of this peculiar earth.

If there is a stratified formation and the strata are roughly parallel with the surface, the footings, unless carried very deep, may cause the strata to slide. If they are horizontal or if their slope opposes the slope of the hill, they then provide an absolutely safe footing.

Naturally, the approach to the house and the location of the garage are factors involved in engineering and in orientation of the house. Roadways are not always to be controlled, except by ingenuity, and rigidly defined contours will often require a deal of revision to produce a satisfactory means of ingress and egress. Such a condition may require that the garage be attached to the house, though in instances where the site drops down sharply to the roadway, common sense and economy will dictate its location very near the thoroughfare.

The importance of proper foundation work in drainage becomes apparent even long before plans are worked out for terracing and landscaping. Not only must the scars from cuts and fills be covered with verdure, but there must be an effective system for retaining and cultivating that verdure as well as for disposing of excess water.

Where the incline of the slope is beyond a certain point there will be a tendency for irrigating water to be wasted or to erode the carefully built terraces. Those who neglect this major point may awake after the winter rains to find their lawns in the gutter below, with deep ravines cut in vertical fashion down the length of their gardens. As a corrective, the bench terrace has come to be widely used, particularly where the slope of the ground will permit and can be faced with sod, stone or wood. The ideal type is made with a concrete wall on the lower side, faced with flat sandstone or limestone split into thin layers and covered with cement plaster.

With these problems settled, then, both exterior and interior planning become a matter of adaptation of the structure to those elements of beauty, comfort and livability that should characterize any well-planned dwelling. The relation of indigenous materials to design and construction is more important in the hills than in other locations. Whether or not the house is of the rustic type, the use of wood, native stone, heavy split shakes, or adobe bricks puts the building in character with its surroundings. It may seem to have grown up out of the soil, just like the trees that glorify its setting.

Where wooded sites abound there is opportunity for both the architect and the decorator to produce picturesque effects. Cathedral spires of pine and fir are reflected in steep-pitched roofs and vaulted ceilings. The out-of-doors re-echoes in the roaring blaze from a cavernous fireplace of rustic, native rock, with massive timber shelf. Beamed and raftered ceilings contribute that spacious quality that belongs to nature herself. In a word, the hillside house is characterized by its great variety of possibilities in the realms of design, planning and decoration.

Where ocean views are available, the orientation of house to site combines not only architecture and landscaping, but matters concerned with interior planning to preserve every element of comfort and beauty and promote a high degree of livability. Protection from chill winds and the introduction of sunshine are of primary importance, with convenient approach and attractive vistas.

In several accompanying illustrations it can be seen how well the architect and landscapist have related the factors of view and comfort to both house and site. While one side of the dwelling overlooks the ocean, another side provides shelter against raw winds. High terraced gardens flanked by walls offer protection in the open, and yet really bring the

(Continued on page 124)



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Broadway to Date

(Continued from page 78)



Tashamira, the dancer, who opened the latter part of August in "The Second Little Show"

seductive; William David as the Babbitt-dead husband of Ann was grumpy and funny.

"DANCING PARTNER."

It will be remembered that David Belasco opened his 1929-30 season in midsummer with a long-run success, "A Wise Child", a corking good satire. This he tried to repeat by opening this season with a comedy by Engel and Grunwald, adapted for the English stage by the Hattons. But in spite of a hand-picked cast, the first success, at least artistically, was not repeated.

What this play called "Dancing Partner" was in the original I do not know. I imagine that it was rather snappy. But the Hattons have made of it a pointless, dull wooden comedy with a central situation modelled on "Strictly Dishonorable". In "Dancing Partner" the attempted seduction (on a bet) is staged in an airplane between Biarritz and San Sebastian. He discovers she is a virgin—and boom! *Rien!* Nobody in the audience believes Roxy is a virgin—she certainly doesn't look or act like one.

For the rest, the play slides along with interminable exits and entrances at billion-dollar European hotels of a debt-paying uncle, a nephew who is a high-roller and who plays gigolo for fun to seduce the Roxy girl, who, as I pointed out, turns out to be a Frederick and Fanny Hatton virgin; a mother who eats and drinks every minute, and a raft of stock-and-dummy French jewelers, hairdressers, dancers and other butterflies of pre-Taft vintage.

The principals were Lynn Overman as the gigolo-spendthrift-airplane Don Juan, Henry Stephenson as his rich uncle, Irene Purcell as Roxy the Biarritz Beatrice Cenci, and Charlotte Granville as the mother. They do pretty well—considering. What this play lacks is dialogue.

OPEN SESAME!

The Sesame of Broadway, I mean. For this is the Cave of Gold—to some—and to others just Tears, Idle Tears.

The season of 1930-31 comes in slowly, furtively, suspiciously. Last season Broadway was literally Death Valley: the bleached and whited bones of a hundred plays may still be picked up with which to stir a highball or adorn a tale. So the producers this season are whispering, "Go lightly!"

But here are a few of the things lined up for early announcement which may yield some aesthetic tickle and mounds of the sweet root of all evil.

"THE CAFÉ."

"Café" is the gaily suggestive title of Marya Mannes' new comedy of the Paris boulevards.

The play is a close-up of an interesting phase of the modern Parisian scene, being concerned with a group of "lost" Americans, writers and painters, who come to the glamorous city to study and work and who have remained to dally away their lives in the bohemian round of sidewalk cafés. Their talk is of the masterpieces which they will present tomorrow. The versatile Rollo Peters, artist, soldier and actor, has the lead.

EXTRA!—SOVIET INVASION!

Soviet dramaturgy with all of its startling and unconventional methods

(Continued on page 106)



Martha Lorber, who plays the principal rôle in "The Greeks Have a Word for It," by Zoë Akins

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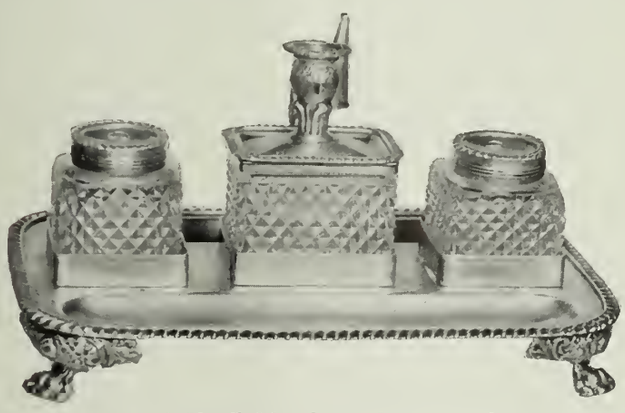
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Broadway to Date

(Continued from page 104)



Louis Calhern, who appears with Julia Hoyt in Professor Anspacher's play, "Rhapsody"

will finally issue its challenge to Broadway. The herald of this new Russian invasion of America will be the eminent director, Vsevolod Meyerhold, who will bring with him his entire company, staff and repertory of the Moscow State Theatre, long known as the home of the most extreme dramatic ideas in the Soviet capital.

Ever since the Soviet revolution in November, 1917, Meyerhold has maintained his position in the forefront of radical Russian directors, always keeping a step ahead of his rivals. A charter member of the Moscow Art Theatre, he soon left that distinguished company to pursue his independent ideas, and at the time of the revolution was the foremost theatrical producer in Petrograd. Although Meyerhold's American repertory has yet to be determined, it is likely that it will be chosen from among the plays which he has been presenting in Paris, the most successful of which has been his extremely modern production of Gogol's 'The Inspector General."

THE CIVIC'S FINE PROGRAMME.

The Civic Repertory Theatre, with Eva LeGallienne, director, and her company (which is now a New York institution) will open its fifth season on Monday evening, September 29, in "Romeo and Juliet."

Five new productions will be made during the coming season. There are the "The Nobel Prize," a modern comedy by Hjalmar Bergman, translated by Herman Bernstein; "Alice in Wonderland," in which Josephine Hutchinson will play Alice; Ibsen's "Rosmersholm" with Miss LeGallienne as Rebecca West; "Grauch," will be presented with "Ardvorlich's Wife," a short one-act play also by Bottomley, as a curtain raiser, and one other play to be announced later.

Gordon Bottomley is a new figure in the theatre for Americans. Well-known in England, he gained his first success as a poet.

The adaptation of the Carroll story is by Florida Friebus, one of the acting members of the Civic Repertory Company; Miss Friebus played Tootles in "Peter Pan" last season.

SOME TASTY PROMISES.

Dr. Louis K. Anspacher's new play "Rhapsody" is billed for early production by George M. Cohan. Julia Hoyt, Louis Calhern and John T. Doyle will be in the cast.

Another symphony play is promised—"Symphony in Two Flats", by Ivor Novello. The Signor is a kind of Noel Coward: he not only wrote the play but will act in it and, maybe, regale us with a piano solo. Can he mix a cocktail, too?

Ah! Another Barrymore? Yes? No? Well, anyhow, 'tis said that when Ethel Barrymore puts on "Scarlet Sister Mary", in October, Miss Barrymore's daughter will make her stage début. Well, we who remember Maurice Barrymore are really getting old, egad!

Jane Cowl is going wild? Yes? No? The title of her new piece is "When Hell Froze." Well, when *did* it freeze? As she is going to do "Twelfth Night" a week later, so it is said, it would seem that she is not so sure about the freezing.

That splendid actress, Haidee Wright will be seen in "Mrs. Moonlight," a Charles Hopkins production. I would walk ten miles to hear that marvellous voice which can incarnate every emotional shade.

THE CINEMA BEAUTIFUL.

Rockwell Kent and Jo Mielziner designed the world's largest mural for the new Cape Cinema, a movie theatre at Cape Cod, Mass., owned by Raymond Moore. The mural is 5,000 feet square and contains that finely imaginative work of Mr. Kent which sends the mind a-dreaming.

The mural represents a deep blue sky, crossed by the flaming tail of a comet, and animated by symbolic figures in pursuit. Stretching across the sky in another direction is the grey veil of the Milky Way, decorated by pairs of lovers borne by the Winds of Happiness towards the moon.

The idea of the mural is carried out in the stage curtain, which is decorated with the sun and its rays—and, instead of raising up, folds back like a Japanese screen. The moon is at the opposite end of the theatre, within the ray of the projecting machine. It is said to be the largest painting in the world.

The reproductions of this mural and curtain have given me the impulse to go to Cape Cod next summer if for no other reason than to see this unique art cinema theatre and the flashing and colorful work of Messrs. Kent and Mielziner.

THE ISADORABLES AGAIN.

Isadora Duncan educated me in the dance. She revolutionized all my ideas about it. She was the Darwin of the Dance. Irma Duncan, who was with Isadora from her seventh year—one of the original Isadorables—and who is also her adopted daughter, has revived at the Broadway Central Hotel the School of the Isadora Duncan Dancers. I have both seen and heard Irma Duncan, and I believe that she is definitely fitted in spirit and purpose to carry on Isadora's work. Irma Duncan, like Isadora, is the Dance: the singing body. At this school a glory that has left America will come back—I hope.



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PARIS

FLORENCE

Among the New Books

(Continued from page 81)



Margaret Kennedy, author of "The Fool of the Family," whose first novel, "The Constant Nymph," is a pleasantly remembered sensation

me. Remember, I come from a cottage myself, and have been accustomed to see families living overcrowded and poor, for so long as I can remember. But it is not the contrast which shocks me. It is not the fact that you employ fifty servants and can choose your room amongst three or four hundred rooms, when parents and children elsewhere are sleeping together in a bed. No. It is the effect upon yourself. You are not allowed to be a free agent. Your life has been ordained for you from the beginning. . . . Not only will you esteem material objects because they are old, but more banefully, you will venerate ideas and institutions because they have remained for a long time in force; for so long a time as to appear to you absolute and unalterable. That is real atrophy of the soul. You inherit your code ready-made. That waxwork figure labelled Gentleman will be forever mopping and mowing at you. Thus you would never forget your manners, but you would break a heart, and think yourself rather a fine fellow for doing it. You would not defraud others; but you will defraud yourself; you will never take your conventions and smash them to bits. You will never tell lies—avoid-



Maxwell Bodenheim, whose novel, "The Virtuous Girl," is published by Horace Liveright

able lies—but you will always be afraid of the truth. You will never wonder why you pursue a certain course of behavior; you will pursue it because it is the thing to do. And the past is to blame for this; inheritance, tradition, upbringing; your nurse, your father, your tutor, your public school. You are condemned, my poor Sebastian; you are beyond rescue. Even should you try to break loose, it will be vain. Your wildest excesses will be fitted into some pigeonhole. That convenient phrase, 'wild oats', will cover you from twenty to thirty. That convenient word, 'eccentric' will cover you from thirty until death. 'An eccentric nobleman.' That's the best you may hope for. But though you may wobble in your orbit, you can never escape it."

Miss Sackville-West writes with a sure and lively touch. She is deft and conscientious. Even when she is engaged in long pages of description, she is never tedious. Some of the implications of her book are satirical but for the most part she is sympathetic with even the least likeable persons in her story. She has set herself to the task of portraying a phase of the "smug and healthy snobbishness of the British race" and she has done it extremely well.

"THE OUTLAW YEARS"

The first book that Robert M. Coates wrote was a novel, *The Eater of Darkness,* an utterly fantastic mystery story, called by Ford Madox Ford the first Dadaist novel in English. It was an amusing exercise, rather difficult to follow, so jumbled was it with burlesque, farce, satire and nonsense written in the Joycean manner. His latest book is a thriller but it has to do with real characters in American history. It is called *The Outlaw Years* (Macaulay). It is a history of the murders and depredations of the Harpes, Joseph Hare, Samuel Mason and the Murrell gang along the Wilderness Road and the Natchez Trace in the early days of the Nineteenth century when Tennessee, Kentucky and Mississippi were just being settled by pioneers from the Atlantic seaboard.

The Harpes were two brothers, Micajah ("Big") Harpe and Willy ("Little") and their wives and a third woman whom they shared. They had fled from civilization and had lived for several years with the Indians. At first, it seems, they confined themselves merely to robbery. At least the first crime on record that they committed was the robbery of a circuit riding Methodist preacher. But later they took a hideous joy in torturing their victims and hacking their bodies to pieces. In their robberies they would depart screaming, "Tell 'em the Harpes did it." They became the terror of the wilderness. One posse came upon them face to face and so frightened was the posse at the visages of the Harpes that all the members of the posse fled from the scene as fast as they could scamper. The Harpes ultimately came to violent ends, but not until they had once been jailed and had effected a miraculous escape, leaving their wives in jail pregnant.

"LONE COWBOY"

The job of a cowboy is the most monotonous one I can think of at the moment. The life of a lighthouse keeper or a subway guard is thrilling in comparison. A cowboy delegated to "ride the fence" may be gone for several days, riding his horse at a walk, looking for breaks in a fence and mending them when he finds them. Once a month or less often a cowboy goes into the nearest town and spends his meager pay on rot-gut whiskey and ammunition for his six-

Among the New Books

shooter and so dull is his life that he takes a vast pleasure out of shooting tin cans and sign posts. Breaking in a bronco occasionally affords him a little excitement and now and again he attends a rodeo where he competes with other cowboys at riding bronchos and steers, roping and tying steers, and wrestling with the horns of a steer. But the ordinary life of a



V. Sackville West, whose new book, "The Edwardians," is making a literary sensation. Published by Doubleday-Doran & Co.

cowboy is not at all inspiring or colorful.

Will James, however, has made the life of a cowboy seem adventurous and romantic. James has been a cowboy himself and he is an artist and a writer. His book, *Lone Cowboy* (Scribner's) illustrated by himself, is a delight to read. The pictures have in them some of the fine action of the drawings by the late Frederick Remington. James loves horses and he knows them in all their wild caprices and their canniness. James writes a homely colloquial prose, about like his speech, I imagine, and it sounds like Will Rogers. *Lone Cowboy* is James' autobiography.

"DERELICT"

For mystery and terror I recommend to you *Derelict* (Knopf) by Joseph T. Shaw. The effect of the book is insidious. I started to read it alone in a room late at night and very soon I was hearing strange noises. The slight crackling of walls warped by the heat took on a sinister significance. I got goose flesh. I wanted to put the book down and go to bed. Instead I made myself a cool drink and sat down to finish it, which I did early in the morning. All of the action takes place on a small liner bound for New York from Europe. The hero, his sweetheart and his sweetheart's mother are aboard the ship. The hero, Whiz-bang Halliday, awakes one morning to find the engines of the ship stopped, the boat wallowing and shipping water with every swell. The decks are deserted. An iceberg looms nearby. There is a villain with whom Whiz-bang has to deal and he must contrive to save the girl he loves and her mother. Moreover, there is a mystery concerning the cargo in the hold which must be solved. It is an ingenious and enthralling yarn.

"THE FOOL OF THE FAMILY"

Those of you who read *The Constant Nymph* by Margaret Kennedy and enjoyed her depiction of the fantastic life of the Sangers will want to read Miss Kennedy's new novel, *The Fool of the Family* (Doubleday) wherein we have the further history of two of the Sanger children, Caryl and Sebastian. Caryl was the oldest of the erratic, uninhibited, pagan sons and daughters of the musician who was the character who dominated *The Constant Nymph*. But Caryl's position as head of the family after the death of his father was fettered with a sense of responsibility which hampered his enjoyment of life. His younger brother, Sebastian, however, is a true Sanger, a chip off the old block. He is irresponsible, full of fire and spirit. He has acquired a mistress, Gemma, who has borne him a child. Sebastian, Caryl and Gemma join a puppet show and in their wanderings encounter Fenella, the young heiress who had sworn to love Caryl forever. But after one look at Sebastian the Bold she succumbs to his charm and thereafter we have the drama of the emotions of the four participants. And highly readable drama it is, too.

"OCEAN PARADE"

For real rough and tumble, lusty adventure I can recommend no book more exciting than *Ocean Parade* (McBride) by Leon Byrne and Fritjoff Michelson. These two young fellows, wearying of the routine of newspaper reporting took a freighter bound for the Orient. It was a clumsy boat with a rough crew. On the lonely wastes of the Pacific there were tremendous drinking bouts and brawls. When they finally made port, the authors continued to find amazing adventure in the Orient. Some of the episodes seem to be the truth slightly touched up with exaggeration; but it is a bully book, raw, rough, and red-blooded. I recommend it to all lovers of tales of vagabondage.

"TOGETHER AGAIN"

Helen Grace Carlisle distinguished herself with her novel, *Mothers Cry*, last year and now she has come forward with even a more impressive



Mr. and Mrs. Joseph T. Shaw. "Derelict," Mr. Shaw's most recent book, is published by Knopf

book, *Together Again* (Cape-Smith). It is the story of how a mature and experienced man deliberately took a girl away from her idealistic young sweetheart, made her his mistress, and drove the boy to madness and to death by revealing to him his intimacy with the girl. It is an unusual and dramatic story, handled convincingly and maturely.



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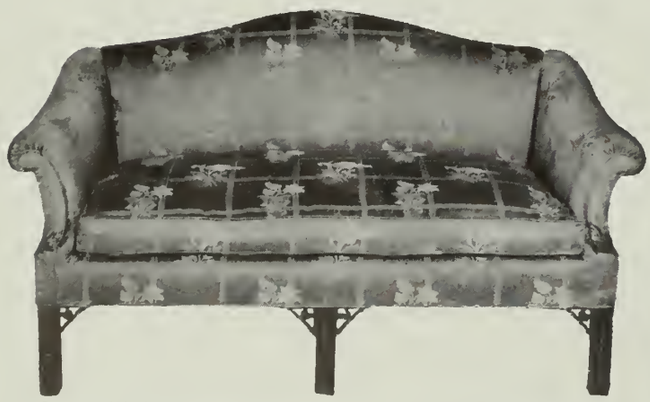
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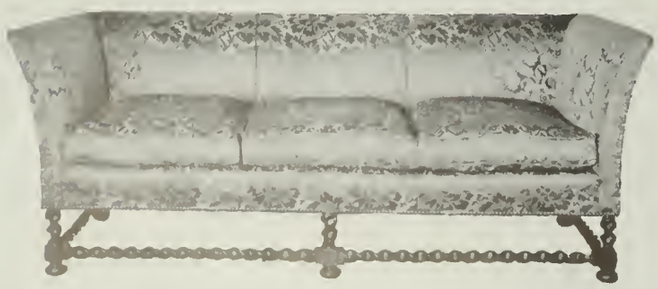
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Furniture

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Floors for Every Type of Room

(Continued from page 88)

other with wax. As a general rule, the varnished floors or those finished with shellac show signs of deterioration wherever the traffic is heavy, because the film applied to the surfaces becomes scratched and worn away from the wood. Therefore, only the very hardest and finest grades of floor varnish are suitable. It is waste of money to apply anything else. If the wood is treated with a thin penetrating wax and finished off on the surface with a hard floor wax, brought to a high polish, signs of wear will not become evident.



PHOTO BY MATTIE EDWARDS HEWITT

Entrance hall of Mrs. J. L. Johnson's New York apartment. A dignified effect is given to this place by the composition flooring in light and dark tones. Barton Price & Willson, Decorators. Courtesy Zenitherm Co., Inc.

When the gloss becomes dull, it is a very simple matter to clean and rewax the floor without closing off any of the rooms. Good floor wax is like a protective skin that takes the shock of the daily wear, can be easily discarded and new applied. With such a floor, dirt and grease, instead of penetrating into the floor itself, stay on the surface and can be removed with the wax. For this reason it is useful to apply wax over the surface of linoleum, rubber tile and even unglazed tile.

For great durability and lasting beauty, tile floors, like wood, have tradition back of them. In some American homes, their use is limited to the bathroom, vestibule and sun porch, but in many of the finer homes, they find a satisfactory place in nearly all parts of the house. A tile floor is usually considered a cold and hard floor, and many cannot bring themselves to use it in the living room, yet by selecting dull surfaced, warm colored tiles and laying rich rugs over them, no more elegant effect can be produced. The possibilities of rich colors, varieties of patterns and interesting texture are unlimited. Colored tiles are not among the cheaper floor coverings, but their beauty and durability are advantages worth considering.

Unlike wood floors, tile cannot be laid directly on top of the rough flooring nailed over the beams. But to prepare for tile, a regular bed of cinder concrete must be put down over the beams. To keep the tile floor level with the rest of the house, much of this concrete base must be stuffed in between the beams upon boards fastened to their sides. The upper edge of the beams must then be cut to an inverted V edge, so that the concrete will arch over the top of each one and not be cracked by settlement. To further insure a solid base, in the best jobs wire-lath is laid down on top of the concrete base before the bed mortar for the tiles is spread.

All of this preparation is not necessary if the house has fireproof floors of reinforced concrete, for then the tile can be laid directly on top. Porch floors of concrete or rooms built directly on the ground with concrete floors make the ideal base for tile floors. In fact the use of tile floors

(Continued on page 127)



Matt glaze tile floor is an interesting detail in this very modern and delightful bathroom, designed under the supervision of Frank A. Stratton. Courtesy Rossman Corp.

A collection of English antique furniture of intrinsic merit which has been made during a period of thirty-five years, ranging from the simple manor type to pieces of great value and historic importance.

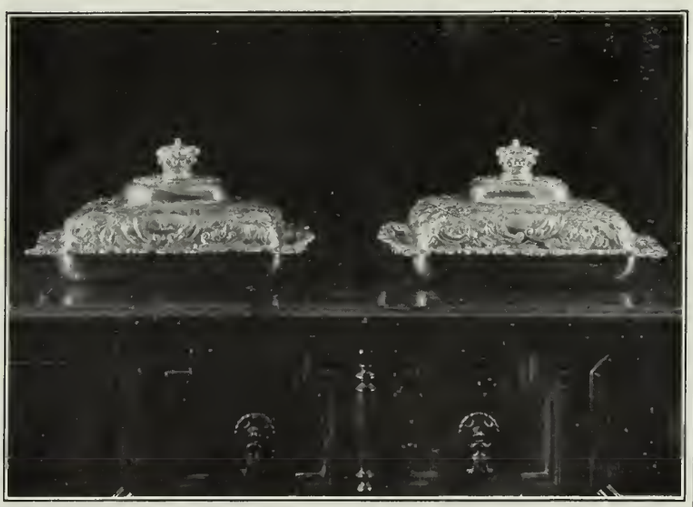


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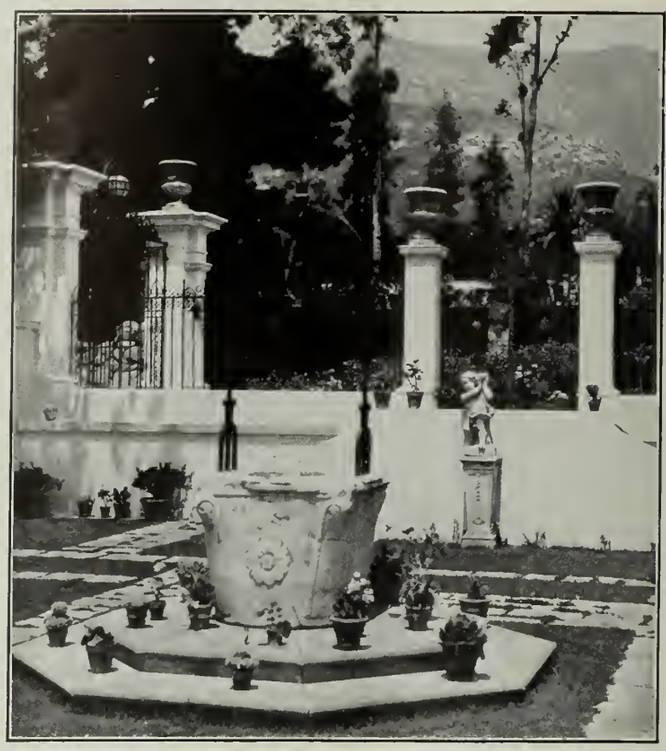
The benign lady pictured above is an exquisitely carved antique ivory image of Kwan Yin—the Buddhist goddess of mercy. The shrine-like shade, uniquely proportioned, harmonizes with the mellow golden-hued figure. There is inherent beauty in old ivory which only time can paint with this mellow loveliness.

Other favored examples of Oriental lamps are fine old porcelains of the Ming and Chien Lung periods and dignified ceramic figures of earlier dynasties. Each lamp is a distinct creation of art, complemented by excellent details of mounting and workmanship.

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Houses of Fine Simplicity

(Continued from page 60)



Antique Italian well head in the Spanish garden of Mrs. Mary Stewart

progresses through the garden. The Spanish mind has done a similar thing in blocking the grand vista down the nave of their cathedrals. One feels that the gardens and churches were planned by the same mind or the same master idea. This splendid harmony of conception does not persist completely in California, although the influence of it is felt. Our gardens are fast achieving a character of their own."

EDITOR'S NOTE: *Mr. Smith died in Santa Barbara, March 16th, this interview with Mr. Boyd being his last word to the people of this country. It is one of the most inspired and important utterances ever given by him for publication, for it presents the spirit and breadth of a man of genius, as well as the work which is a monument to that genius. Mr. Smith has been a great influence in fine House Design throughout this country, and his loss is a serious one to the architectural world of America.*

A Group of Distinguished Rooms

(Continued from page 65)

seem to be completely at home.

American wood workers are to-day reproducing with painstaking fidelity the beautifully carved oak and pine paneling of centuries past, the linenfold and delicate tracery of the Gothic, the small rectangular panels of Tudor and Jacobean times and the large oblong panels of the Restoration, the swags, festoons and overmantels of Gibbons, masterpieces from the South Kensington and other Museums, interiors from the days of the Louis of France, the delicate carving of the late Georgian period so popular in Colonial America, characteristic of the Adam style.

Walnuts were the food of the Gods in the Golden Age, and the walnut tree, native to northern China and Persia was introduced into England by the Romans. In Scandinavian mythology the first man was made from an ash tree, the first woman from an elm.

The origin of the cypress, that towering tree which grows with its head in the clouds and its roots in the water, is that Cyparissus, a beautiful Greek, was turned into a cypress tree as a punishment for accidentally killing a sacred stag. In the East the cypress is considered indestructible, it is the "cedar of Lebanon," the "gopher wood" of the Ark, the mummy cases of Egypt were made of it and the gates which for a thousand years guarded the portals of the early Saint Peter's were built of it.

Certain woods are especially adaptable to large surfaces, where the decorative nature of their figured grain adds so much to the beauty of interior woodwork. Mahogany, with its beautiful feather and rich tones of reddish brown is unequalled, yew, with its fine markings, slightly stained is admirable for large panels, Circassian walnut with its rich colors and wonderful grain ranks with satin wood. Figured beech and birch are excellent substitutes for mahogany when stained. Butternut, indigenous to America; chestnut, with rich brown color; and the giant redwoods of California lend themselves beautifully to elaborate carving and are susceptible to a high polish. Other woods in general use are the red pines of Norway and Sweden, the clear or knotty white pines of America, the silver and red firs of the great Northwest, the gum woods and cypress of the South and the walnuts of the North, though countless varieties have been and may be employed.

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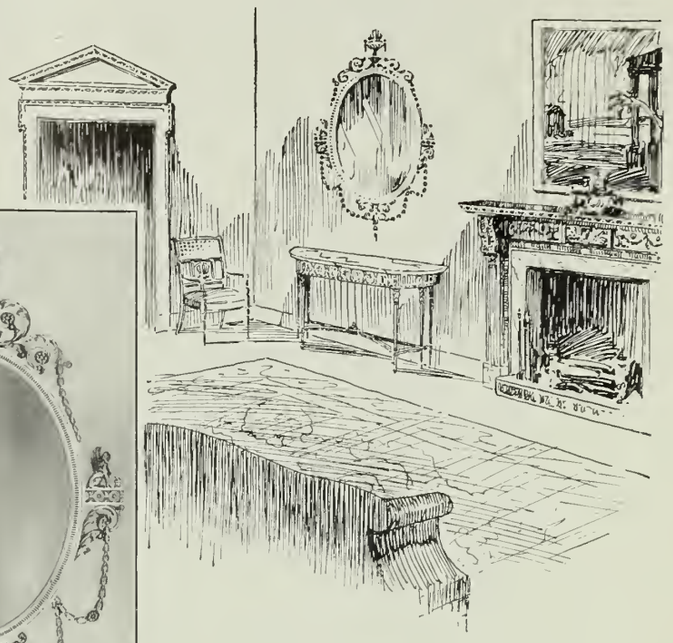
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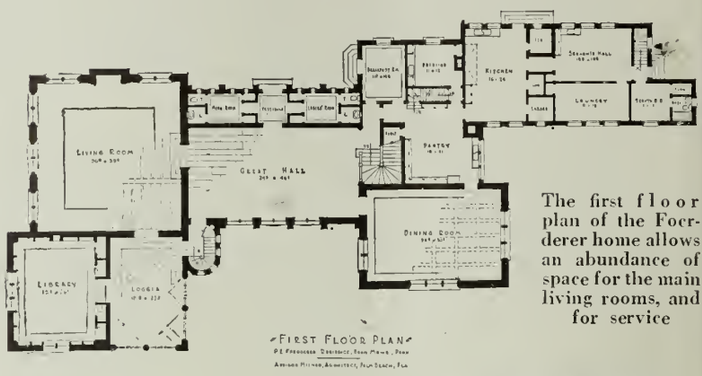
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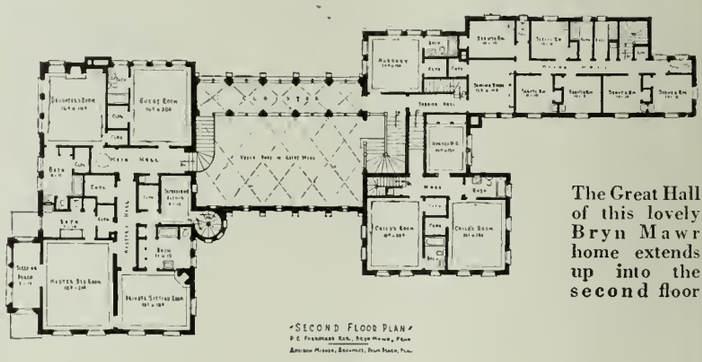
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Returning to Romanticism

(Continued from page 53)



The first floor plan of the Foerderer home allows an abundance of space for the main living rooms, and for service



The Great Hall of this lovely Bryn Mawr home extends up into the second floor

The Importance of Fences

(Continued from page 84)



Courtesy The Dubois Fence and Garden Co.

A woven wood fence used to enclose the garden of a country estate, adding a particularly picturesque effect

perhaps, an outgrowth of the old stockade, which can be characterized as the original wooden fence. A Japanese fence of this nature is of bamboo, but the fence most used in this country is of saplings woven together. It comes in various heights and is picturesque in a beautiful garden, perhaps half-hidden with shade trees or climbing roses, and is equally useful as a stockade about the vegetable garden and stables. It is much used for penthouses and for enclosures from the highway.



Courtesy Page Steel & Wire Co.

A chain link fence permits golfers to play without possible injury to the public and, in turn, protects the course from possible intruders



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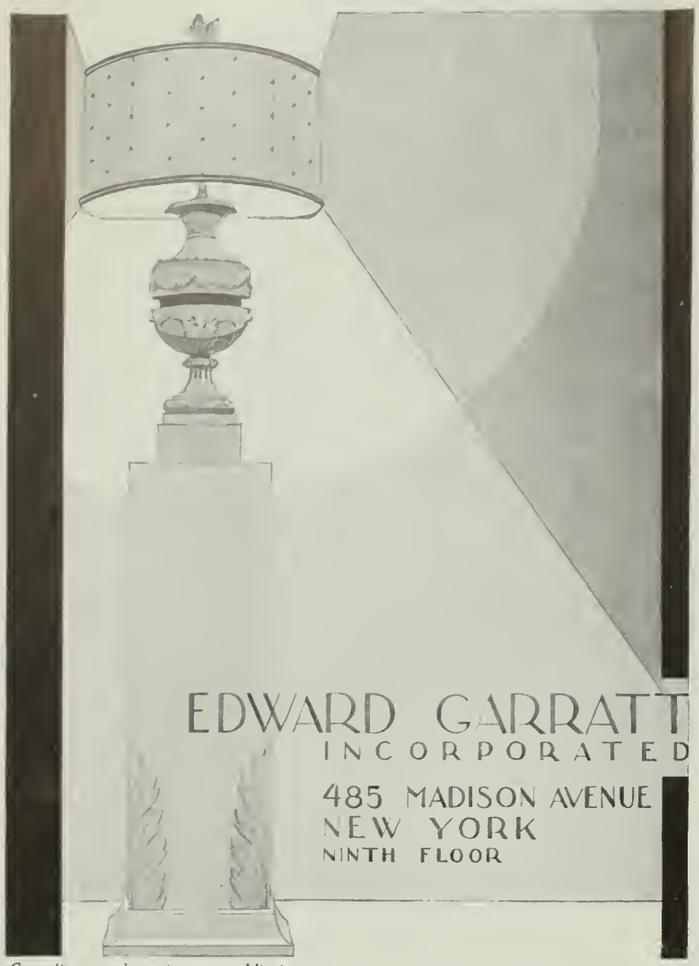
And how exquisitely colored! Rich blendings of October's fairy tints. The brown and gold of frost-nipped leaves. The blue of the sky and the green of the sea. All mingling in a rare delightfulness.

The prices of genuine Roseville Pottery are so modest that no one need deny oneself the joy of owning pottery so alluring! There are many more pieces in this design besides those illustrated . . . vases, jars and bowls in various sizes and shapes. Other patterns and styles, too, which you will want to see. Ask for Roseville Pottery at leading gift shops and department stores.

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Chrysanthemums in the Garden

(Continued from page 77)

Strowlger. salmon; Vivian Cook, yellow; Araby, pure white; Golden Sun, yellow; Mrs. A. Phillips, pink; Gypsy Girl, crimson, and White Mensa.

The large flowered earlies are not so adaptable for garden purposes but when they can be protected and disbudded they will afford much pleasure for cutting. Some, if grown as single stemmed plants, will produce large flowers, especially Chrysolora, yellow. Other good sorts are Uvalda, pure white; Belle Mauve, pale pink; Tints of Gold, bronze; Marie Dupont, white; Candida, white; Cranfordia, deep yellow; Yellow Frost, light yellow; Cranford White and Cranford Pink.


The "Araby," a pure white, single chrysanthemum with long petals of uneven lengths

The next and most important matter for discussion is how to grow Chrysanthemums successfully. They may be grown in the perennial border without difficulty, but they are not amenable to shade, though a position where they are sheltered from the hottest sunshine is to be preferred. Treated like the general run of hardy perennials and given full room to develop, the majority of the spray varieties will make a satisfactory showing when most other flowering plants have ended their blooming. But when space permits it is infinitely better to grow the plants in beds specially prepared as is the general custom with Dahlias when fine flowers are desired.

The first necessary operation is the ordering of the required plants assuming one has no stock to draw upon. This presents no difficulty, for most plant firms offer Chrysanthemums in small pots ready for planting out in May, although no one grower may list all the varieties above mentioned. The space available, of course, will settle the number of plants one should order, for if grown in beds, each plant should have about 18 inches of space.


"Adelaide" is a very dark red, late blooming pompon chrysanthemum, very decorative in the garden and in the home

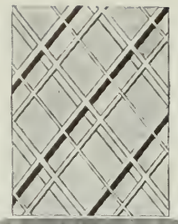
Having decided this matter with the proviso when ordering, that the plants are to be delivered after the first week in May, the next task is to prepare the ground in readiness for their arrival. The average garden soil is quite equal to growing good Chrysanthemums if it is given a coating of rotted manure about 2 inches thick and well dug in. Incidentally, good digging means forcing the spade or fork to its full depth and breaking all lumps so that the manure is well incorporated. This work should be done at least a week before the plants are put out, so that the ground can settle. Assuming no stable manure is available and that the soil is not rich in humus, a generous coating of peat moss, about 1 inch thick, should be worked in after the digging is completed and to correct the acidity of this material, 1 lb. of powdered lime to every sq. yard may be applied at the same time. Prior to planting, a dressing of any good fertilizer such as Vigoro should be applied according to the recommendations of the manufacturers, this being well worked into the soil. Bone meal because of its lasting character, also is a good fertilizer but is less powerful than a general mixture and can therefore be used rather more freely.

Assuming the plants arrive some time in May, turn out of the pots, lightly breaking the root ball if at all tight, and plant firmly. If the tops of the plants have not already been pinched out, remove the tops as soon as the plants are 7 or 8 inches tall. Stake each plant early and as soon as the side shoots have extended 4 or 5 inches, pinch out the tips which will probably result in sufficient growths to make a nice bushy plant. Since early flowers are aimed at, no further pinching should be done. As growth extends, additional stakes may be needed but in any case, constant tying is desirable to prevent wind damage or crooked stems.

During the Summer constant hoeing of the surface soil should be carried on and especially if watering has to be done; in dry weather watering at least once a week is desirable, and after a hot day, a light spraying with the hose is helpful. It should be understood that heat and dryness harden the stems, and spraying as well as ample root watering will check this tendency. If the soil has been properly manured no additional fertilizer should be necessary, but if growth appears slow, a teaspoonful of nitrate of soda sprinkled around the plants but well away from the stems and watered in, will stimulate activity. This powerful fertilizer should

(Continued on page 118)

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Chrysanthemums in the Garden

(Continued from page 116)

not be applied until the plants have become well established nor should it be used more than once or twice.

Flower buds should appear any time from early July on; no pinching out of the points should be done after mid August or the buds will be late in appearing. It is almost unnecessary to emphasize the fact that the plants must be kept free from insects. Black aphis is prone to appear on the tips at all times but if the plants are dusted with tobacco powder every two weeks, or sprayed regularly with nicotine or some recognized insecticide, this pest will not cause trouble. Remember that a "Stitch in time saves nine" and this especially applies to aphides which multiply with amazing rapidity.

The general run of spray varieties require no disbudding but if extra nice flowers are desired some of the buds may be picked off as soon as they can be removed without injury to the remainder. Pompons are not benefited by disbudding except perhaps the Doty varieties.

The large flowered sorts referred to being rather stiff in growth and less bushy, are best grown with two or three stems. The first pinching will usually result in three new growths which should be carefully tied. Any further shoots that may push forth should be nipped off throughout the season, so that all the vigor can go into the three stems. These as a rule, will show flower buds some time in July or early August and should new shoots start pushing forth at this time, they should be removed, otherwise they will check the development of the flower buds which



New early pink single chrysanthemum, "Mrs. Alfred Phillips"

will go blind. As a result, the next flower buds will be much later. If by any chance the first or crown buds should fail to swell, carry up one of the new growths on each stem, removing the others, and secure the next flower buds that appear by removing all the shoots that may push forth around them; this "taking" of the bud should be done carefully so that it is not in any way injured. If the second crown bud is lost the next growths will produce clusters of buds, but they are likely to be late.

Since these large flowered kinds are more sensitive to weather conditions, it is good policy to erect a framework over them and cover with glass cloth, celo-glass, or sashes as a protection against wind, heavy rains or frost. In a normal season in the neighborhood of New York, such protection will prove serviceable right up to the end of October. If outdoor Chrysanthemums are not fully flowering by this time, the prospects of good blooms are slim, although this writer has for several years, judged an early November show in Staten Island where the flowers are frequently as fine as those grown under glass, yet get nothing but canvas protection from the time the buds first commence to burst into bloom.



The "Anna L. Moran," a scarlet chrysanthemum, is one of the late blooming, pompon varieties

After the plants have finished blooming, cut them down to within a few inches of the ground, and when solid freezing sets in, cover the roots, which will usually have some young growths, with hay, or any litter that will shelter them from wind and sunshine without smothering them. Or, if a frame is available, the roots may be lifted and packed closely together into it. However, the roots are equal to withstanding severe cold if protected as suggested. The covering should be removed after the end of March and by May most sorts will have pushed forth a number of strong sucker-like shoots. These should be pulled off with roots attached and planted out as previously detailed. The old roots may be left undisturbed, but old plants crowded with growths, are not to be compared with young stock and it is therefore preferable to take off the strongest suckers and replant annually. In this respect, Chrysanthemums are like many other perennials which because of their rapid increase, are best divided every year, the old, woody portions being thrown away. Where a greenhouse or warm frame is available, cuttings may be rooted in April or earlier, this being the method by which commercial growers increase their stock and, as a rule, such early rooted cuttings make finer plants and show buds earlier than divisions, but where no such conveniences are at hand, the young suckers, or runners, will have plenty of roots by the end of April and the sooner they are planted out, the more satisfactory they will prove, for when set out in May, they become well established before the hot days of June arrive.



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The Amateur Gardener

(Continued from page 94)



Fritillaris imperialis or "Mission Bells" with their tall spikes of brilliant bell-like blossoms, make a fine showing in the rock garden. Courtesy Schlings

THE ROCK GARDEN you are planning for next year can be well under way this fall to avoid the rush that comes in the springtime. Perhaps no other part of the garden offers such a wide opportunity for originality and "surprises." If your garden space is small, keep the arrangement simple. If you are looking for a simple little treatise on building and planting a rock garden, get the "Rock Garden Primer," by Archie Thornton (DeLaMare Co.). Stephen F. Hamblin's "American Rock Gardens" (Orange Judd Publishing Co.) deserves mention. Wayside Gardens, at Mentor, Ohio have a concise well-illustrated booklet. Henry Correvon's "Rock Garden and Alpine Plants," (Macmillan) is a more comprehensive treatment, written with so much enthusiasm that it makes you want to start boulder-gathering at once.

"OUR WILD ORCHIDS", by Frank Morris and Edward A. Eames (Scribner's) is a treasure long awaited by lovers of wild flowers. It is a comprehensive volume covering all varieties of the four tribes of wild orchids: Lady Slippers, Eyebrow Orchids, Bird's Nest Orchids and Tree Orchids, and describing their growth in their native haunts. The chapters are extremely readable and the illustrations a rare and delightful collection.

MARKERS should be placed beside all plants before foliage disappears. It is surprising, considering the loving familiarity which you have felt for your beds and borders during the blooming season, how much of the exact arrangement will have escaped you by next spring.

WILD FLOWERS can best be transplanted from their native haunts into the garden in the fall after their blooming season is over and before the frost catches them. Duplicate the soil and conditions of their wild habitat as nearly as possible in your garden. The plants should be lifted with roots surrounded by the soil in which they are growing. Favorites among the wild flowers which can be transplanted into your garden are violets, false foxglove, wakerobin, pink and white trillium, butterfly weed, painted coneflower, rose mallow, and primrose.

GLADIOLI BULBS should be dug now, and after they have dried in the air for a few hours, be stored in a cool place. Remove the tops and discard all the diseased and withered bulbs.

DECIDUOUS TREES AND SHRUBS can be transplanted as soon as their leaves fall, for that indicates that the sap has receded and the plants are in dormant condition. Roots should never be allowed to become dry and considerable earth should be transplanted with them whenever possible. Rhododendrons are best moved soon or left until spring. Keep young evergreens planted earlier well watered.



A luxuriant hedge of Spirea Vanhouttei, in the garden of one of our readers. This hedge was set very deep, and has withstood the drouth of more than a dozen midwestern summers. It has never been pruned

AN "OVERCOAT" OF MULCH for the tender shrubs, bulbs, young trees and perennial roots in your garden is quite as necessary during months of severe weather as is the extra protection you demand when you venture out. In localities where there is alternate freezing and thawing the danger is much greater. Leaves mat so closely together when they become wet that they permit little circulation of air—they should seldom be used alone as a mulch, but are satisfactory if mixed with coarser materials. Straw and chopped cornstalks make a very satisfactory mulch. Hay is good in texture, but too often leaves an aftermath of weed seeds. Over roses, strawberries and plants which love rich soil two or three inches of barnyard manure may be used. Soil around rose plants needs enrichment, and this can well be added by some reliable commercial fertilizer, such as Suresults, if manure is not used. Fertilization and winter protection may be combined by banking up rose bushes with granulated peat moss now available mixed with plant food. Mulch should be applied after the ground has frozen slightly.



Rose bushes should be pruned back and well banked before heavy freezing sets in. Courtesy Bobbink and Atkins, Rutherford, N. J.

PRUNING can greatly enhance the beauty of your shrubs, or practically ruin them, depending upon whether or not it is done with the proper consideration of the plants' habits—some of which are peculiar. The Davey Tree Expert Co. recommends rather heavy cutting back of hedges the first two or three years to force a thick, bushy growth near the ground.



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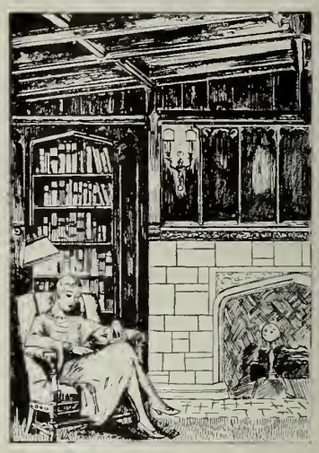
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ATLANTIC CITY · PALM BEACH · LOS ANGELES

Brown October Days Afield

(Continued from page 80)



Stalagmite Totem Poles in the newly-discovered Carlsbad Cavern, New Mexico, the world's eighth wonder. One of nature's amazing freaks. Courtesy Santa Fé Railway

Laurentian Mountains, across a wide Continental Plain, past the great wheat fields and cattle ranches of Manitoba, Saskatchewan and Alberta, and through British Columbia's wealth of scenic beauty and material resource, down to the sea, one of mankind's great panoramas of modern civilization unfolds itself to the traveler's astonished gaze.

A TWO-MILLION-MILE PLATEAU:

The Laurentian Plateau alone embraces over two million square miles. East of this rich agricultural and industrial empire the jumbled and picturesque hills, forests, brooks, big game regions, national parks and great rivers of the Dominion provide her maritime towns and cities with every needful condition and facility for their welfare, and afford her visitors the use of some of the



Bedroom in new LaFonda Hotel, Santa Fé, New Mexico. Observe the fine old Spanish painted bed and chest, Mexican tin-santo and wall cupboard, also Spanish vargueño. Courtesy Santa Fé Railway

most romantic playgrounds on the North American Continent. On the north, that great inland sea, Hudson's Bay, with its limitless territory toward the Arctic and the west, still calls alluringly to the resolute spirit of hardy adventure in vital men. That wonderful region and the Northwest Territory beyond it, are almost the only remaining wilderness in North America in which every tree, stone, shrub, worm and cricket has not been discovered, classified, tagged, and recorded in our loose-leaf book of knowledge. Out there beyond the horizon, many glorious exploratory achievements are still to be encompassed by our intrepid youth.

THE FISH AND GAME OF CANADA:

In southern Quebec and Ontario great forest preserves in the form of national parks have been perpetually dedicated to the recreational life of all the people of the Dominion. They are also hospitably offered for the enjoyment of visitors from beyond Canadian borders who come to the Dominion in a proper spirit of appreciation, good conduct, law observance, and responsible integrity. The auto ruffian, camping vandal, soak and parasite are not welcomed in this land of clean habits and rugged virtues.

For the skilful hunter and angler, canoeist and camper, certain parts of Canada are an irresistible lure. Some of the most famous trout streams and big game areas in the world are in Canada, and sportsmen from many countries frequently visit them. Canada's sportsmen's clubs represent the investment of many millions. Moose, caribou, deer, bears, wolves, may all be hunted. Geese, ducks and brant breed in Canadian marshes in great numbers. There is no end of game fish in Canadian waters. No country excels Canada as a canoeist's paradise. Wise game laws and their rational application to the problems of wild life, have made the Canadian huntsman's game abundant.

CANADA'S NATIONAL PARKS:

The Laurentides Park, just north of the city of Quebec; the Algonquin Park, north of Toronto; Quetico

(Continued on page 122)

Empress of Japan

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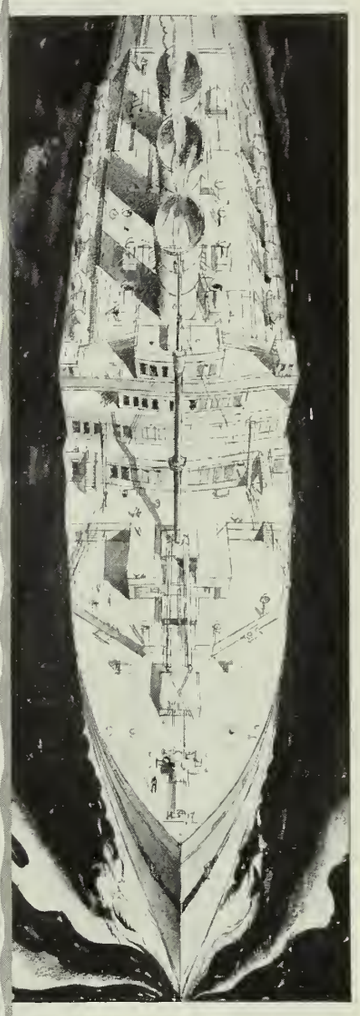
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Brown October Days Afield

(Continued from page 121)



The Temple della Concordia, at Girgenti, Central Sicily, a magnificent Doric ruin in what Pindar said was "the most beautiful city of mortals," founded 582 B.C. Courtesy Lloyd Sabaudo Line

Park, west of Lake Superior in the Rainy Lake region beyond Duluth; Prince Albert National Park, up in Saskatchewan; the Wainwright Buffalo Park on the Eastern border of Alberta, where 8,000 buffaloes roam the plains as in olden days; and the Dominion's largest preserve, the great Jasper National Park, in the heart of the Canadian Rockies, beyond Edmonton—all these healing sanctuaries of spiritual silence and regenerative solitude are within the borders of our friendly northern neighbor, a nation which stands for clean sport in every stream, field, and forest; a vast domain that will be your gracious host whenever you seek to enjoy its wholesome summer and winter outdoor activities.

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There is one personality on the "Dixie" whom it is worth going around the world to meet. The sea has produced many highly-flavored, colorful old Salts. They are often men of big adventures, and much of that common sense begot only in the University of Hard Knocks. They have a rugged, manly force, propelled by a lot o' red blood. They hide generous and benevolent natures behind brusque manners that are not nearly so rude as some of the wilful ways of polite society. These men of the sea have a human perception that bores right through a three-inch plank. So, being themselves of the salt of the sea, they easily discover the "salt of the earth" on board their ships.

So if you want to meet a superb seaman who has a personal acquaintance with every fish, crab and lobster from Manhattan to the Gulf, greet Cap'n Maxson of the "Dixie" bound for New Orleans—that colorful city of the Southland, where Spring is a perennial condition.

By sea to New Orleans is the sensible way where time is not the all-important factor in the journey. Access to the ship in both New York and New Orleans is exceedingly convenient. There are no complications to hurry, worry or mar the traveler's departure.

Now a ship is a big personality, a thing of great pride, animation, moods and tenses, of good and bad behavior—just like the people whose precious lives it insures by its seaworthiness, and the skill, vigilance and heroic courage of a ship-master and his crew. And as you settle into the daily life of a fine ship, you become a part of the soul that gives her character and quality; that humanizes her relations to her passengers. Thus is born that community spirit which on the first morning after the first night, causes the passengers to greet each other with friendly mien; to pair off up and down the deck; to discover each other's interests in life, to add new friendships to old lives, and impart more romance and adventure to young ones.

After a voyage on such a ship, there is something new and irresistible in the heart; something that forever says:

"I must forth again to-morrow!
With the sunset I must be
Hull down on the trail of rapture
In the wonder of the sea."

A cruise on a friendly ship, teaches us the wisdom of seeing our own

(Continued on page 123)

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[*Hotel Pennsylvania*]

October Days

(Continued from page 122)

country before that beyond the horizon. To see this country before the other, is to practice practical Americanism. Foreign countries have a real meaning only for those of us who have seen our own. Here, just below us, in a balmy climate the year round, there is a city as romantic in character and aspect as any in the Old World. Seventy-odd world transportation systems dock their ships on the thriving wharves of New Orleans—the greatest sugar port in the world, and the second largest port in America. In its French Quarter, site of the original city in 1718, the traveler will find new enchantments in the old romantic *patios* in which during the time of the aristocratic French and Spanish occupation, smart horse-drawn equipages were driven under ornate porte-cochères. These *patios*, or courtyards, are the mecca of artists from many parts of the world. Here they sketch and paint, etch and kodak day after day to supply world travelers with artistic presentments of the famous Rue Royale and its sister streets, lanes and alleys. There is withal, something insidious in these clean old streets as you wander through them, peer into this courtyard and that, greet old survivors of distinguished Creole families, come upon a Northern artist, as we came upon the artist Abbott Graves, absorbed in the form, color and old-world charm of a four-windowed old green door!

ITALY—MOTHER OF GENIUS

Many of us who have rambled much afoot in Europe, lived youthfully off the country on what there was of food and drink—feasting one day and famishing the next—in the cheerful spirit of mild adventure, often admit to ourselves that Italy is, after all, one of the most interesting and beguiling countries in the world. There is something always lyric and happy in the life of the Italian people, even when they occupy an American ghetto. Theirs is a land of sunshine and song; flowers, fruit and wine; a marvelous culinary art, robust appetite and an unashamed thirst of vigorous and princely gusto.

Italy has cast a spell over many Americans, some of whom never cease returning to her charms, year after year. Our late friend and fellow-author-artist, Frank Hopkinson Smith, who preferred to live, sketch, write, and play bridge there, has left us a colorful record of Italy's loveliness, not only in his books, but in those spirited, impeccably-drawn water colors and magazine illustrations which delighted his admirers from a score of countries two decades and more ago. But Smith was but one of hundreds of American artists who, like Whistler, La Farge, MacMonnies, Sargent, Leon Dabo, and George Grey Barnard, studied and wrought in Italy long enough to imbibe something of her living spirit as well as her imperishable art. One of these once wrote of the Ligurian or Italian Riviera, as "A radiant world of blue and green and gold and silver; of azure sea and sky; of olive gardens and hills wooded with ilex, cypress and myrtle; of oranges and lemons growing amid their glossy foliage; of fields of violets and hedges of roses and trees of pomegranate and magnolia pouring out their perfumes upon the sea breezes; of bright sands and shady groves; of gay houses painted white

(Continued on page 124)

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Placing Your House on a Hillside

(Continued from page 102)

ocean or valley within the grounds.

When viewed from above, these same houses present their most interesting aspects, for every element of vista and setting then comes into view and relative values are highly accentuated. The depth of ocean blue or valley haze forms an enchanting background against which the lines of house and foliage are painted in sharp but charming relief.

In the Mediterranean type house, as found in California, the possibilities for charm and interest are intensified because of the color contrasts which prevail in the materials themselves. Red roof surfaces, broken by white walls and chimneys, add to the blue of ocean or valley a brilliance unattainable on level ground or in the serried ranks of city dwellings. With the greens of lawn, tree and vine, and garden pools that mirror the tones of cloud and sky, the hillside setting becomes a never-ending panorama of striking beauty and natural harmony.

Along the Pacific Coast, hillside garden development, like the architecture itself, has undergone a notably skillful adaptation to peculiar requirements. Here the garden, overlooking the ocean, has been given almost a new significance, with the views as a fundamental of planning. Enclosures often embody vistas of limitless waters, as did gardens of the Renaissance. As a picture gains in beauty by being framed, so these gardens are often made the more attractive by being veiled, with perhaps a single sweeping aspect broken up into several appealing glimpses of wooded hill or blue waters far beyond.

It may be considered daring to claim that the movement toward the hills has awakened a new sense of the important relation between house and garden, and yet that is practically true. At least there has been a new emphasis on the rôle which the garden may be made to play. Here, somehow, it becomes, if possible, a more integral part of both site and structure; in the hills these two factors seem more dependent on the garden for their success than they do on level sites. The difference is attributable to the increased number of angles and contours, as well as to added vistas. As one landscape architect has phrased it: "There are more dimensions to the hill garden, for you look at it from above and below."

And perhaps the same phrase describes or accounts for much of the charm of the hillside house itself. The angle of vision throws into altogether new perspective many elements which in level situations are either unseen or taken for granted. In reality, it creates another dimension in our domestic architecture—an isometric quality, perhaps, that invigorates by reason of its freshness, its freedom from restraint, and the charm of its picturesqueness.

Brown October Days Afield

(Continued from page 123)

or blue or pink or lemon or rose-red. . . ."

No wonder Caroline Norton, heroine of George Meredith's "Diana of the Crossways"; J. R. Green, the historian; Lord Leighton, English artist; Elihu Vedder, American master of the last century; Joseph Conrad; Norman Douglas; Francis Brett Young, Compton Mackenzie, E. F. Benson, Booth Tarkington, D. H. Lawrence, and many other contemporaries love Italy loyally as genius loves a mother and a master. A number of these authors lived on the beautiful island of Capri, where life can be made what you will, far from the noise of the modern world. Others formed part of that large English and American colony which for many years has made Florence so attractive socially.

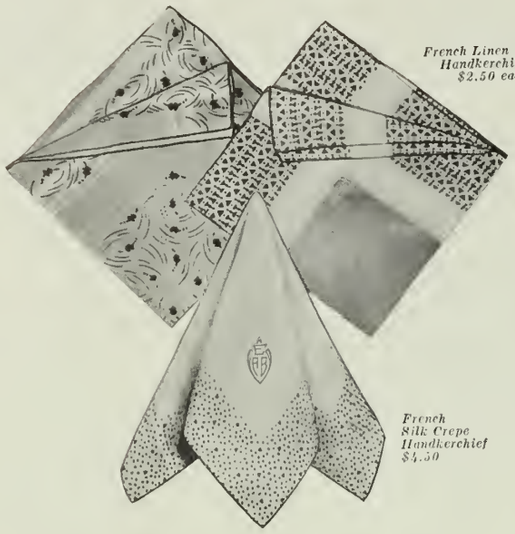
Florence is the art capital of Italy. There the student of æsthetics may revel for years in the works of art bequeathed to the Italian nation by her native genius. It is also, as in the instance of the Ufizzi Gallery, the repository of a large number of Dutch and Flemish masterpieces. Here the Medici, that marvelously endowed family of the Sixteenth Century, carried to glorious fruition its generous patronage of the arts. Florence, with its art galleries, museums, monuments, famous cathedrals, tombs of the great, palaces, public gardens, statues, historic houses, spacious streets and squares, bridges over the Arno, and attractive environs make it one of the most interesting cities of the Old World—a home in which the student, artist, artisan, author, the antiquarian, archivist, historian, and philosopher, may spend a life time working, producing, enjoying, and growing old gracefully in the cloistered walks of an endless garden of the mind.

But Italy is more than Florence, or any other of its great cities—Genoa, Pisa, Milan, Turin, Spezia, Verona, Venice, Padua, Trieste, Bologna, Parma, Rome, Naples, Sorrento, Palermo, Sicily, Brindisi, Ravenna, Amalfi's famous drive, and the Island of Capri.

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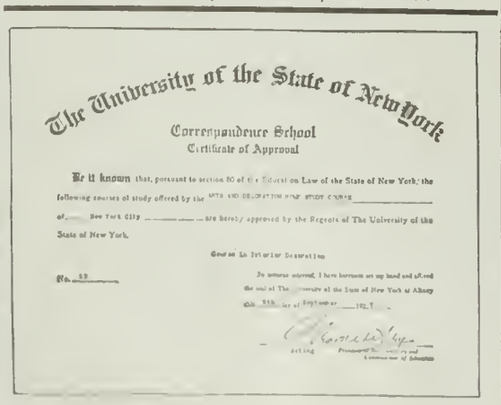
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No. 59

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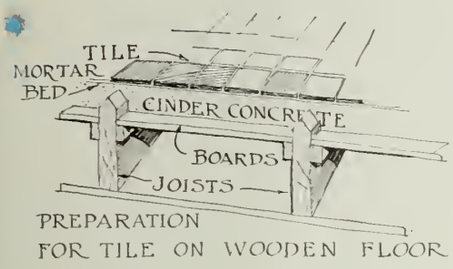
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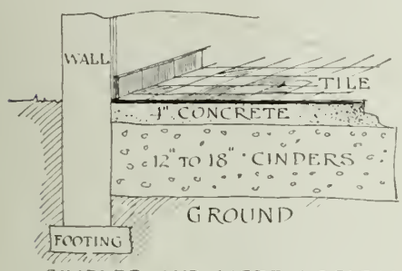
October 1930

Floors for Every Type of Room

(Continued from page 110)



PREPARATION FOR TILE ON WOODEN FLOOR



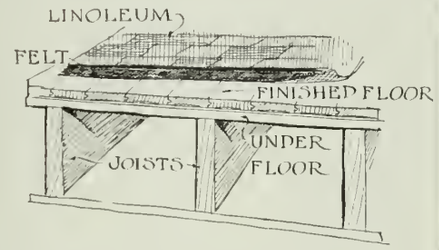
SIMPLER AND MORE LOGICAL FOR TILE

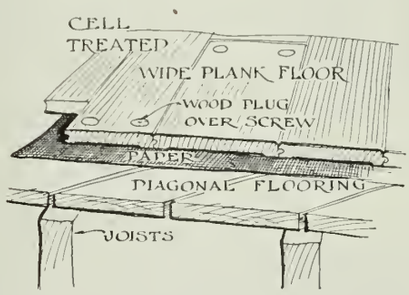
in the first floor hallway, living room and dining room, is very logical when no cellar is built below them. A deep bed of cinders, a foot or more in thickness, is necessary to place over the ground, then a slab of concrete four inches thick should be spread on top of this. If there is a possibility of ground dampness, waterproofing mixtures should be put into the concrete. In fact this is a good precaution to take anyway. Such a foundation is the logical one for a tile floor, for no cracks in it will develop, because there are no wood beams to shrink, nor structural members to settle.

For the upper parts of the house, linoleum or rubber tiling is more adapted to the construction. Both of these can be laid over wooden floors on wooden joists without any great preparation. A rough diagonally laid wooden floor is put down on top of the joists, then a finished soft wood floor, then a layer of felt is stuck down on this and the linoleum is cemented over it. In cheap work the soft-wood, finished floor is omitted and even the felt, but no good job will result. The smoothness of the finished floor is necessary to keep the linoleum even, and the felt to take up the shrinkage stresses of the wooden flooring. Linoleums, as made today, are less porous and much easier to keep clean than the older stuff. A rubbing down with a damp mop, followed by an application of liquid wax, will keep such floors in fine condition. As they are soft under the feet, they are immensely satisfying for work rooms; less fatigue results, an especially important item in the kitchen.

Rubber tiling wears well under abrasion. In fact, some tests show that it will resist better than marble or maple wood flooring. It dents but slightly; its durability, sound deadening qualities, and cleanliness are testified to by the many thousands of feet used in corridors of office buildings. When waxed and brought to a high finish, it is one of the most attractive of flooring materials. It can be applied over wooden floors, like linoleum, and is suitable for halls, kitchens, vestibules and bathrooms. Graining given to the colors in the tiles makes a flooring with the sparkle of a veined marble. In maintaining rubber-tile floors, it is advisable to follow the manufacturer's directions about cleaning, to avoid injuring the cement in which they are laid. Another resilient tile flooring is, like lionoleum, made from cork, but the binder is not added, advantage being taken of the natural cementing properties that come out when the cork is pressed and heated. These cork tiles are very soft and noiseless under the feet, and when they are waxed and polished the variation from light to dark browns makes a beautiful floor of a warmth both visual and real. Water is the chief agent of destruction for such floors, and the joints should be made absolutely tight. The cement used is quick setting and waterproof and usually has for its base shellac. In addition to the cement, when the tile is placed over a wood base, it is tacked down with headless brads. Due to the destructive effect of alkali on the natural binder in the cork tile, only neutral soaps can be used.

A tile made from a combination of wood fibres and fine cork, mixed with





magnesium oxide and a binder is also used for flooring. It is elastic under the foot and warm, like wood. It can be laid over wood floors, and some architects have employed it on the treads of stairs with fine effect when combined with an iron railing. This material is very flexible, easy to saw, drill, plane, screw and nail. There is another type of floor, concrete, finished with marble chips. The patterns made with different colored marble chips are separated with brass strips. After the floor has been laid, it is ground and polished by an electrically operated machine. Very beautiful effects can be produced, and long life is an inherent quality, as testified by many years of wear in public buildings. It is easily cleaned and for large areas reasonably priced.

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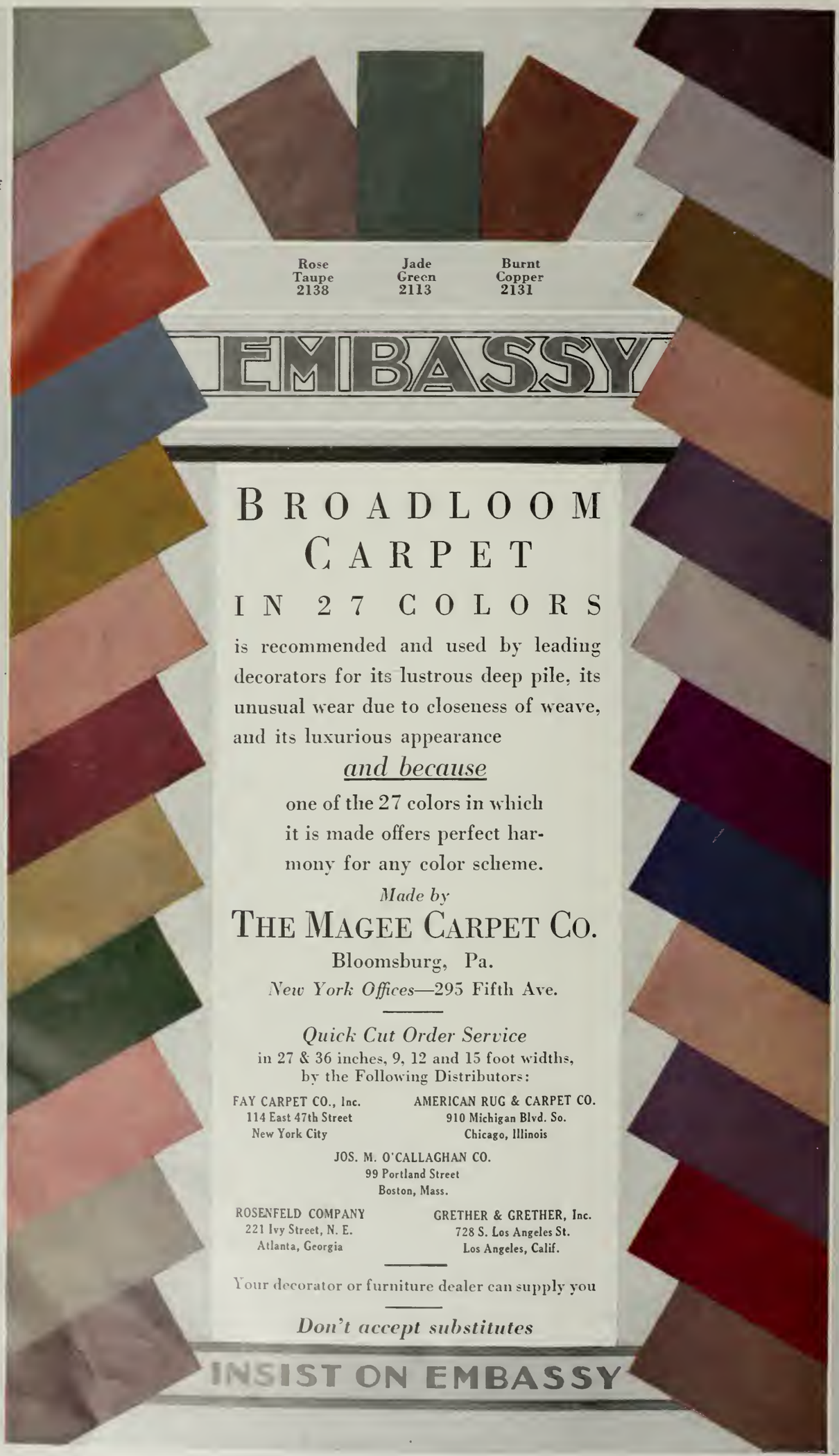
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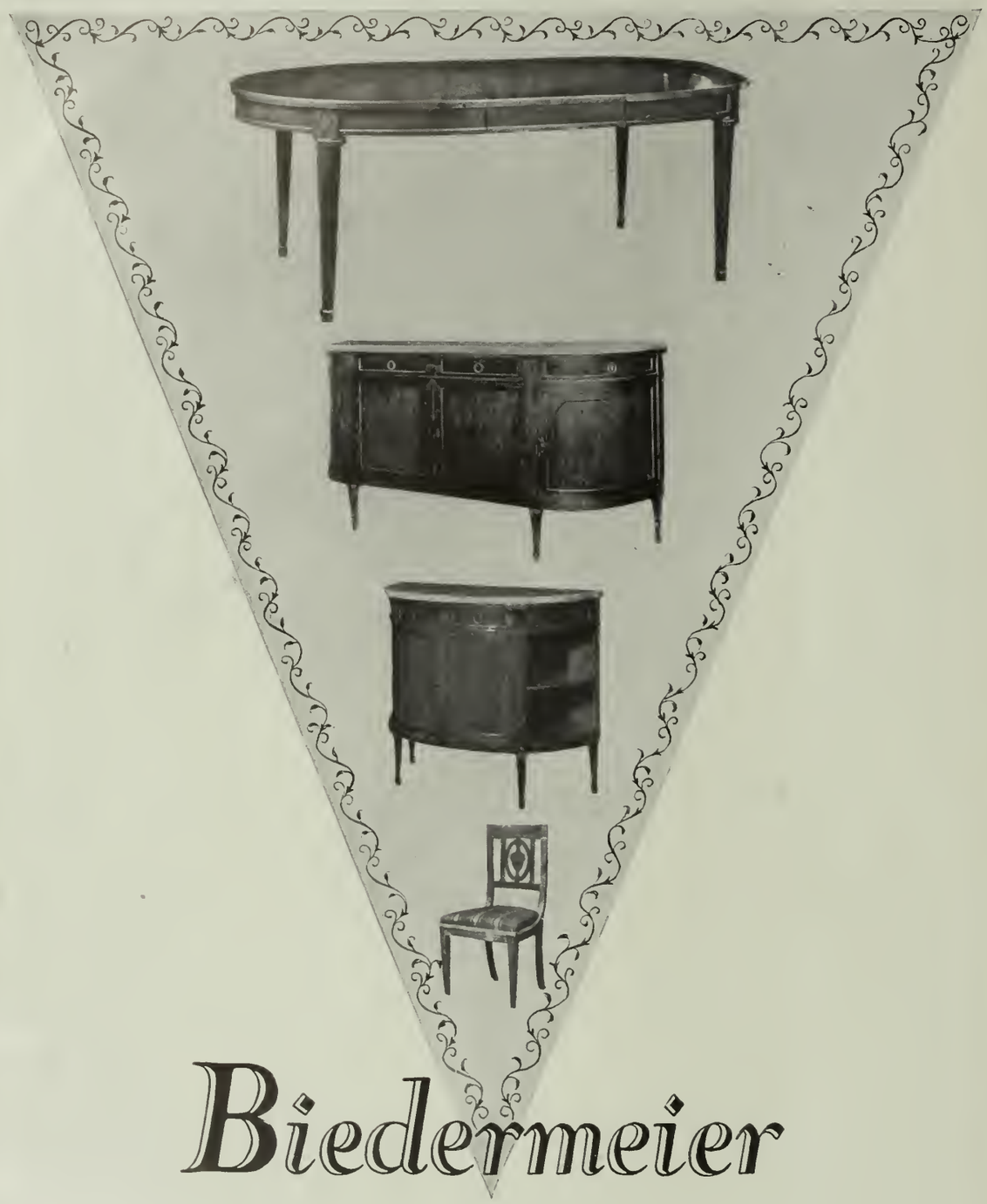


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So china has risen to a new rôle of charmer. Decking itself in inspiring beauty of color and form, it has forsaken the matched-pattern tradition to embrace the bright pageantry of color that is the modern dinner. Its tempo keeps pace with the flow of courses throughout the dinner. A soup cup in green, which may be resting upon a service plate of maroon, graciously gives way to a fish plate patterned in yellow. The following dinner plate may make its bow in satiny ivory, to be promptly succeeded by a salad plate in soft lettuce-green. Thus the eye is unceasingly delighted by a pageant of changing patterns, a carnival of shifting colors. The table, and indeed all those gathered round it, are enveloped within an atmosphere as brilliant and colorful as the court of a Renaissance prince.



It is not so long since china of such luxury was indeed the prerogative of princes, and an entire service commanded a prince's ransom. But modern resources and wide acceptance have worked their wonders. Today a complete Pageant-Service of Black Knight China with sets of plates for every course may be had for from five hundred dollars, depending upon the scope of the service and the character of the assembled decorations.

* * *

A fascinating book called "Color Follows Color as Course Follows Course" discusses the correct manner of employing this new vogue. In its pages, water-color drawings treat the dinner step by step. Dinners, luncheon, breakfast tables, buffet, etc., are also interestingly treated. Please send two dollars to Black Knight China, 104 Fifth Avenue, New York City, or through your dealer or decorator.

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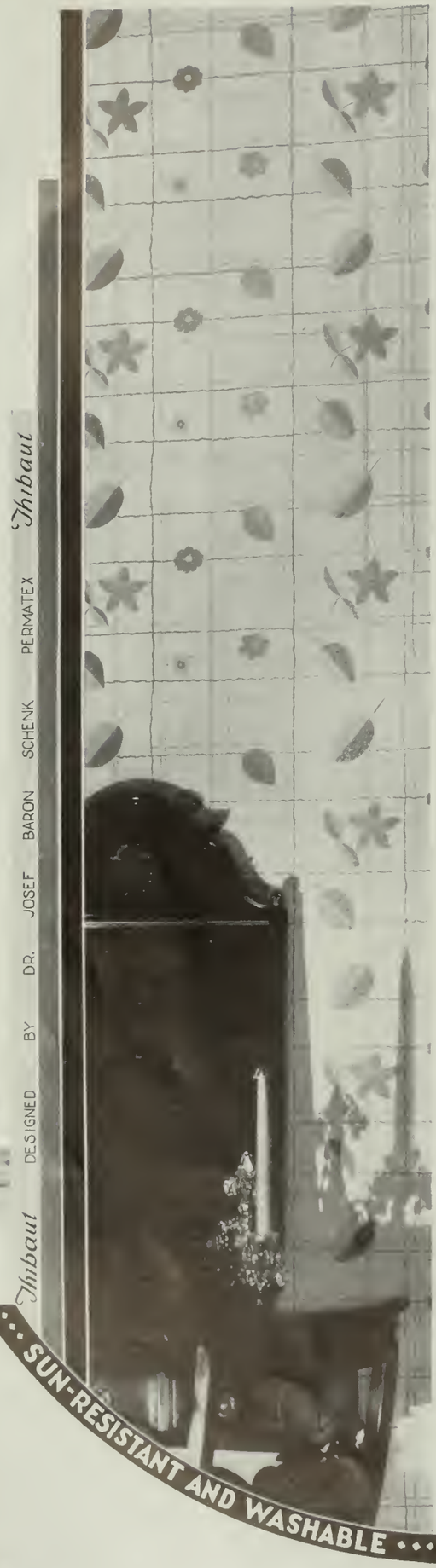
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Fifteen years ago, Myron Perley painted the Pierce-Arrow portrait shown in miniature above. Time's changes are interestingly revealed in the artist's 1930 portrayal of the same scene, alongside.

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The Farmer collection of Chinese rarities exemplified in this lamp has been famous for years.

F A R M E R

FARMER



A corner of XVIII Century Pine Room, so much admired at the London Olympia Antiques Exhibition in 1928... now part of the Farmer Exhibition

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Lighting fixtures used by the Hampton Shops are exquisitely detailed, as in this wall light of carved and gilded wood.



How cleverly the Hampton Decorators have grouped this commode of old satinwood, with vignettes after Angelica Kauffmann, with the fine reproduction of an old Chippendale mirror.





Panelled walls in linenfold or Georgian designs provide a perfect background for rarely beautiful furnishings of widely varying types.



This stately bookcase of old pine has all the feeling of its original, *circa* 1790. Bookcases and secretaries at the Hampton Shops range in price from $350 to $2000.

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AGAIN BRUNOVAN'S NOUVEAUX SALONS AWAIT YOUR INSPECTION

IT is with great satisfaction that Brunovan announces that they have again created an additional suite of twelve rooms of even greater appeal to admirers of the *petits appartements des Seigneurs de l'Epoque du XVIII-ème.* In these salons, some of which are original panelled rooms of the Louis XV and Louis XVI eras, M. Bruno has brought together a collection of the best XVIIIth Century Art. An elaborate ensemble of *sièges de salon: fauteuils, bergères, marquises, chauffeuses* in addition to striking examples



of the cabinet work of such French masters as *Avril, Boudin, Roussel, Riesener, Topino, Tillard* and *Jacob,* are to be seen. A great many charming *objets de vitrine et de décoration* complete this important collection. These beautiful reproductions express to a high degree our modern concepts of comfort and good taste. In arranging them in the new salons, care has been used not only to create an atmosphere of the *epoque du XVIIIeme,* but to achieve interiors that may serve as inspiration to those considering the availability of French furniture to bring beauty and *bon gout* into the home of today. Through your decorator, architect or dealer you are invited to inspect Brunovan's newly installed *nouveaux salons.*

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Antiques and Reproductions of French XVIIIth *Century Furniture*



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Norton Memorial Hall is an auditorium seating 1,500 people. The building is approximately 83 by 143 feet, with walls 40 feet high. The entire building is of reinforced concrete, the exterior left just as it came from forms and molds except for cleaning with brush and water.

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Copied from a priceless museum piece by craftsmen who are master carvers and joiners ...finished so that the Cuban mahogany gleams with a patina identical with that of a two hundred year old piece, this Bristol reproduction of a Chippendale table is a perfect decoration for the home of good taste. The Bristol Galleries display many other reproductions of Early English and Georgian origin, each fashioned faithfully from an original, each as meticulously made as the table illustrated. Thru your decorator, dealer or architect you are invited to inspect Bristol's superb reproductions.

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THE BEAUTIFUL TABLE illustrated is characteristic of Sheraton's finest work. Several perfectly executed examples are on Exhibition at the Vernay galleries in Mahogany, Satinwood and Harewood.

(An important catalogue has recently been prepared)



A pair of Sheraton semi-circular console tables with tops of beautifully-figured Harewood inlaid with a fan-shaped design, floral wreaths and borders of vari-colored woods; the frieze of the gilt bases, enriched with carved rosettes; also used as a heading for the unusual concaved legs. 1780–1790. Fitted with glass tops. Width, 3 feet 4 inches; depth, 1 foot 6 inches; height, 2 feet 8 inches.

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Charak dining room suite, consisting of American Hepplewhite three-part table, shield back chairs, and buffet, with Chippendale china cabinet.



Charak American Chippendale block-front secretary-bookcase in mahogany. This is of the best Colonial type, period about 1770.

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The dining room in pine





A corner cupboard of pine completes the charm of the paneled dining room in the home of the well-known architect, H. W. Rowe, Round Hill, Greenwich, Connecticut, just as a similar cupboard held quaint Wedgewood in the historic Gilbert House, now preserved in the Eastern States Exposition, Springfield, Massachusetts

And now pine lends its radiant hospitality to Thanksgiving festivities just as it did generations ago. The dining room with paneled walls either in painted pine or plain finished knotty pine is again the vogue. Once more pine forms the distinguished setting for crystal, silver, and china.

Peculiarly adapted to any kind of paneled walls is Shevlin Pine, as it is thoroughly kiln-dried and will not warp, shrink or crack. And it is so workable that fine points of pilasters and moldings can be carried out to the last exquisite detail. In old ivory, pearl gray or indigo blue as well as pure white, painted walls of this pine bring ancestral charm to any room.

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We sell to lumber dealers only Our conveniently located branch offices will be glad to help your dealer get Shevlin Pine if he is not already supplied. Offices at: Chicago: 1866 — 208 South La Salle Street Building; New York: N. H. Morgan, Sales Agent, 1205 Graybar Building; San Francisco: 1030 Monadnock Building; Los Angeles: 536 Petroleum Securities Building; Toronto, Ontario: 606 Royal Bank Building. You need not accept a substitute for Shevlin Pine. It is now grade-marked and trade-marked for your protection.

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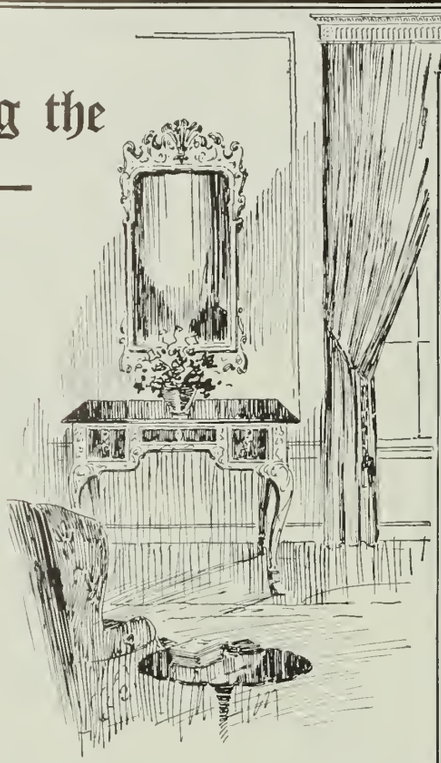
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One of a pair of Louis XV walnut marquetry commodes, in perfect, untouched condition. Made about 1740. 56½" long, 23¼" deep, 34" high.

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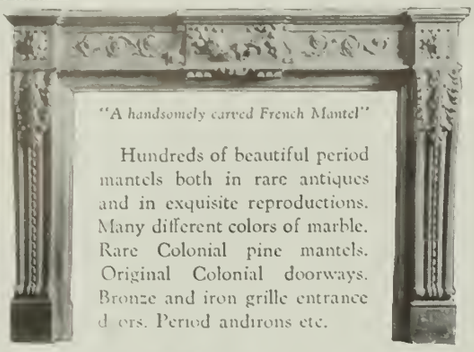
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From the Antique Galleries and Smart Shops

By ELIZABETH LOUNSBERY

EIGHTEENTH century English furniture forms an important group at the Fontaine Galleries, in which are several notable pieces from the Lord Revelstoke collection. Among the many occasional tables shown is one in mahogany with a tripod base and an open edge top, typifying the finest of eighteenth century cabinetwork, and another, equally interesting, with a gallery. Fine Adam pieces and Chippendale chairs are included, as well.

The French furniture supplementing the English group is also rich in rare examples, such as an eighteenth century canapé covered in needlepoint with petit point motifs, and a pair of tall back chairs, with walnut frames, likewise covered in needlepoint; a commode of the period with ormolu mounts, in which gracefully



Copy of portrait bust of Houdon's daughter, in marble. Height 19". Courtesy Fontaine Galleries, 139 Mad. Ave., N. Y. C.



"Polo Players", bronze, by Hunt Deiderich. Courtesy Brownell-Lambertson Galleries, Inc., 106 E. 57 St., N. Y. C.

modeled figures appear on the corners, and a Louis XVth leather top table, of perfect proportions.

Aubusson tapestries, Italian Renaissance brocades and wall panels with orphrey picture inserts, vestments, and pillows covered in antique silks and velvets are other important features, together with porcelains of the earlier Chinese periods, Italian primitives and several unusually decorative pieces of terra cotta, in which a head of "Joan of Arc" by Lian claims distinction, in its interpretation.

MODERNISTIC screens, batik wall panels, and furniture, as expressions of contemporary art by leading American and foreign designers, are featured at the Brownell & Lambertson Galleries, as well as the execution of a complete equipment for the house, both architectural and decorative.

Among the screens is one in black and in the deep tones of blue and purple showing rhythmic dancing figures—a decorative composition by Baskerville, and others in brilliant colors depicting tropical flower motifs, reminiscent of Hawaii, by Don Blanding and Earle Challenger. There are also several metal spark screens by Hunt Deiderich, in characteristic vein.

Landscapes reflecting fine atmospheric quality and perspective and flower subjects by the Flemish painter Verburgh; sculpture by Jose de Creeft, who works in the direct medium of wood, marble and lead, and an interesting "Holy Family" by Fülöp, are also exhibited. In furniture, a folding dining table, four chairs, a serving table and sideboard in birch with rosewood trim, with a copper col-



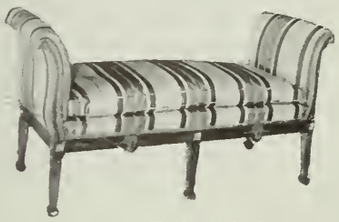
Original Flushing Franklin stove, early XIXth century. Sunburst motifs. Courtesy Edwin Jackson Inc., 130½ E. 65 St., N. Y. C.

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EARLY Franklin stoves and their reproductions afford a variety of types from which to make a selection at Edwin Jackson's. Deriving their name from Benjamin Franklin, who joined to his scientific experiments a broad human interest in the problems of his fellow men, these stoves were developed from the original five-plate stove type into a heating device that also offered the open fire of an English fireplace. The "Pennsylvania Fireplace", so-called, thus represented the original production of its inventor, Benjamin Franklin, in 1742, but later, through the generosity of Franklin in sharing his idea with others, was made in many foundries throughout the country, although the stove became known exclusively as a "Franklin."

Sharing in interest with the Franklins are the old mantels in the Jackson showrooms. These consist of the black and gold marble mantels with columns, taken from old New York houses and now becoming exceedingly hard to find; early pine mantels and those in white and colored marble of Adam and French period design. There are also early XIXth century marble mantels with Wedgwood medallions; others in black-lacquered wood, with columns, appropriate for the Empire or Directoire room and modernistic designs together with those for children's rooms.

A supplementary stock of appropriate fire sets, andirons and spark screens is also available, likewise a variety of door stops.

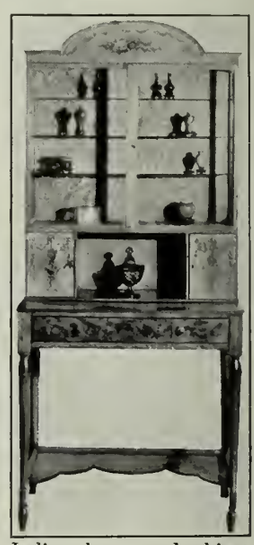


Georgian silver urn by Charles Plumley, London, 1825, and Sheffield candelabra, 1810. Courtesy E. Schmidt & Co., 669 Fifth Ave., N. Y. C.

ANTIQUE silver and old Sheffield with creditable reproductions compose a varied assortment of accessories for the dining table, as well as for decorative use, at E. Schmidt & Co's.

For those who prefer the dignity of Georgian outlines, there are stately candlesticks and formal covered urns that lend themselves attractively as center table decorations, with accompanying trays, engraved with their original crests, and complete coffee and tea services. In the earlier pieces by the great English silversmiths, graceful épergnes, fruit and cake baskets lure the eye with the delicacy of their intricate designs. There is also flat silver of the earlier periods and impressive pieces for ornamental purposes showing the French influence.

Vases, bowls and compotes, too, are to be had in various sizes. Interspersed with this extensive collection of silver is an interesting showing of complete dessert and dinner services in Crown Derby, Worcester, Rockingham, Spode and Lowestoft, also French china.



Italian cherrywood cabinet, XVIIIth century, hand decorated with flowers and musical instruments. Courtesy Oram Moffet, 730 Fifth Ave., N. Y. C.



Queen Anne needlepoint-covered walnut gaming table, with carved legs. One of pair. Courtesy Grosvenor Galleries, 770 Mad. Ave., N. Y. C.

ARCHITECTURAL decoration with the installation of old paneled rooms, brought from England, is identified with Oram Moffet in the work that he executes, both in the home as well

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as in public buildings, in which he favors the Elizabethan, Jacobean and Georgian periods.

As his activities are necessarily away from his studio, only a few choice pieces are retained here for selection, such as the XVIIIth century cabinet, illustrated, of Italian cherry, having the appearance of satinwood, hand-decorated with garlands and musical instruments, that was especially made for an old American family. There is also a pair of oval gilt Adam mirrors with delicate foliated detail, in original condition; an old pine corner cupboard with carvings and an unusual half circle satinwood table with four decorated inset medallions on the top.



Dressing table accessories including cigarette holder and ashtray of green and black enamel on silver with etched glass. Courtesy King's Enamel & Silverware, Inc., 7 W. 45 St., N. Y. C.

LATE XVIIth and early XVIIIth century furniture, at the Grosvenor Galleries, include some representative pieces in splat and ladderback Chippendale chairs with an unusually fine pair of mahogany china cabinets and needlepoint covered sofas; a Sheraton three-part pedestal table and sideboard and a Queen Anne walnut china cabinet that shares in interest with a pair of Queen Anne chests of drawers, having the original brasses; a secretary of the period with mirrored doors, and a walnut flat top desk.

Lovely old English china that lends its touch to the general atmosphere of XVIIIth century furnishings is represented in dessert and tea services in copper luster, Crown Derby, Worcester, Rockingham, Spode and Minturn, with an exceptional group of old Staffordshire figures and glass in colorful blue Bristol and early Victorian vases. Mahogany eagle wall brackets, showing Grinling Gibbons influence in their carving, are of outstanding interest.

CHINA and glassware of the choicest quality and beauty of design, represented in the famous



Early Staffordshire group signed by Stevenson. French china reproduction of Kang Shi teapot with Chantilly tea cups and amber glass compote with alabaster base. Courtesy Gilman Collamore & Co., Inc., 15 E. 56 St., N. Y. C.

wares of England, France, Italy and Germany, at Gilman Collamore & Company's, provide an alluring selection for a table service or ornamental use, in galleries that are devoted exclusively to their fine display, throughout the entire establishment. Here, one passes from the antique department, devoted to rare pieces of Chelsea, square-marked Worcester, Sèvres soft paste, Dresden and signed pieces of Staffordshire, that comprise an unique collection in themselves, to floors devoted to the reproduction of the old, and where plates for all uses multiply sufficiently in design and size to satisfy any preference. Practical earthenware breakfast and tea sets are also to be had, and with the same guarantee of exclusive patterns, also flower vases, in variety. English glass, rock crystal, and English and American cut glass with colored glass as an alternate, supply other essentials for the correctly appointed table.

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Walnut coffee table, consisting of an old English mahogany tray mounted on legs. Courtesy Grete Stencel, 501 Mad. Ave., N. Y. C.

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These show the long handled, as well as the round, tassel trimmed mirror, with contrasting inserts of black mounted with jade

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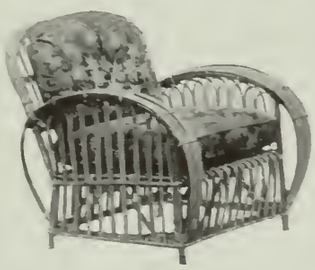
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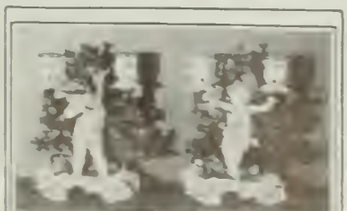


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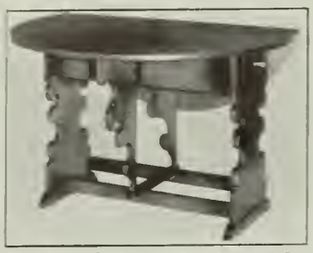


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Maple and cherry dropleaf table, top 17" x 46" closed, 46" diam. open. Courtesy L. & J. G. Stickley, Inc., Fayetteville, N. Y.

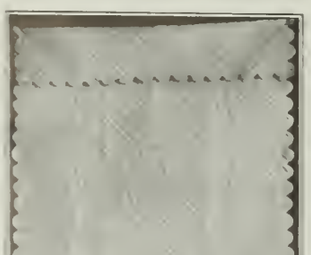
motifs: powder jars and perfume bottles, both large and small, in engraved glass with enameled tops or knobs; combs and brushes, similar in character and a new cigarette holder and ashtray in pastel colorings, so desirable for the dressing table. An especially appropriate equipment for a man's use is seen in a five-piece set of opaque jade enamel, including military brushes, a comb, clothes brush and mirror, having the mottled surface of tortoise shell.

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INTERIOR decoration carried out in restrained colors that derive their inspiration from the tones of the curtains and hangings, in a decorative scheme, has been made a special study by Grete Stencel, as exemplified in the setting of her charming new studio with its surrounding terrace, high up in one of the large office buildings. Here, the walls have assumed an elusive ashes of roses coloring in perfect harmony with the ground of the flowered linen window curtains and with the warmer tones of the velvet carpet rug that has been used with fine pieces of XVIIIth century furniture. Among these, a Chippendale sofa and chair—one of a set of eight side and two armchairs, are of notable interest, as is a brass-bound mahogany wine cooler converted into an attractive fern holder.

In the entrance hallway, Miss Stencel has again asserted her preference for soft colorings in walls paneled in hand-blocked linen showing shipping scenes in soft greens and sepia.

In the treatment of pent-house roofs and terraces, which is another phase of her work, Miss Stencel advises individual expression, according to the time of year they are to be enjoyed and their size and use—intimate or formal.



Reversible Imperial peach sateen quilted bedspread, 60" x 108". Covers eight pillows. Other colors. Courtesy Eleanor Beard, 519 Mad. Ave., N. Y. C.



Inlaid mahogany XVIIIth century desk; green and white enamel glass girondoles and mahogany and gilt bronze bracket clock. Courtesy Leo Elwyn Co., Inc., 23 W. 55 St., N. Y. C.

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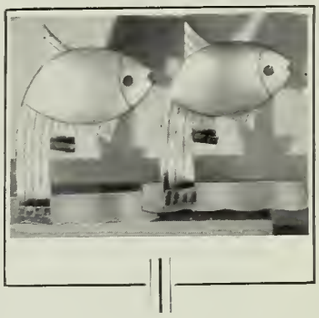
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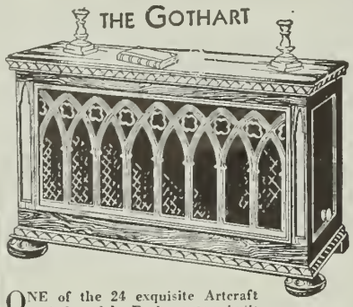
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periods, at wholesale, but which may be furnished through one's own dealer or decorator, constitute an extensive stock at the Leo Elwyn Co., with their appropriate accessories such as lamps, mantel sets and damask hangings.

Ivories, bronzes, Chinese porcelains and figures in rose quartz, jade and other hard stones are likewise shown in lamp bases or as ornamental figures. An unique collection of antique jewelry and of porcelains lends added interest with modern paintings, tapestries and old china, notably beautiful service plates—in fact, everything to complete the furnishings of a well appointed house. One may also find a piece of old English silver, or Sheffield, with its original markings, to add to their fine collection of antiques.

QUILTING in all its many adaptations, made by skilful Kentucky needlewomen for the Eleanor Beard Shop, shows many delightful designs that have originated in the studio, as well as copies of old Italian, Spanish and early American models.

Among the newer contributions, the Trapunto quilt of the Lung' Argo pattern—a conventionalized flower design, shows this type of work at its best. Then there is the inexpensive quilted bed spread, illustrated, of simpler design, yet with great practicability, for it is intended both as a day bed spread, long enough to cover the pillow, and as a quilt for warmth.

Still another bed covering with a double purpose is that of Corean silk in pastel shades trimmed with lace, in the manner of a blanket cover, but having a broad scalloped flounce. The sampler pillows embroidered on heavy linen, backed with Viking cloth and pillows covered in crewel embroidery are other recent acquisitions. Quilted cases, in all sizes, including one to fit on top of a suit case to hold dainty things, are also to be had in almost any desired color.



Chippendale side table with clustered column supports and carved with interlaced arches. Courtesy Stair & Andrew, 45 E. 57 St., N. Y. C.

LAMPS representing the latest importations, at The Maibrunn Co.'s spacious new showrooms, denote the tendency for copying and adapting museum pieces in the most exquisite detail in metal work and alabaster, to this use. These are procurable at wholesale or through the decorators and cover a wide selection for the living room and library as well as for the boudoir.



Empire 24" metal lamp, dark green and gilt bronze base with ivory taffeta paneled shade, embroidered in gold and silver thread. Courtesy The Maibrunn Co., Inc., 12-14 W. 27 St., N. Y. C.

One table lamp with a hand-chased lapis-toned alabaster urn shaped base with bronze mounts shows an appropriate shade of gold taffeta with lapis blue trimming; another, of Empire design, has a white marble base mounted in gold bronze with a cedar toned brocade shade, lined with gold silk. Double candle lamps of decorated metal are also among the more popular numbers.

For the night stand or boudoir use, the smaller lamps show new outlines in bases equipped with ashtrays, others are made from tiny flowered porcelain vases with additional metal flower ornaments.

CHIPPENDALE'S designs in what he termed the "Gothic and Chinese taste" probably display his skill to a greater extent than any others. They have also revealed a marked relationship between some of the ancient Oriental architecture and that of Mediaeval times. An example of this is shown in the table imported by Stair and Andrew, the legs of which take the clustered column form found in ancient churches and also known to have been used in China. Tables of this type are now sought as much for their exotic note as for their distinctive style, attained by Thomas Chippendale II—England's famous furniture-maker.

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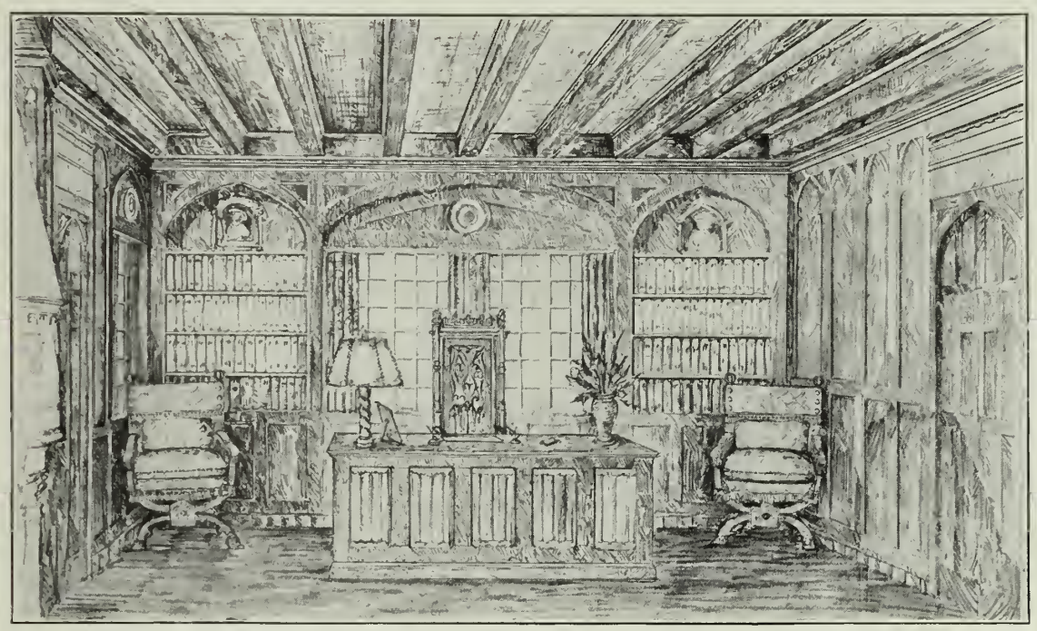
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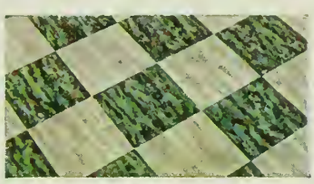


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Right—*Delicately grained green and gray blocks are combined in this Armstrong's De Luxe Marble Inlaid Design No. 14025.*

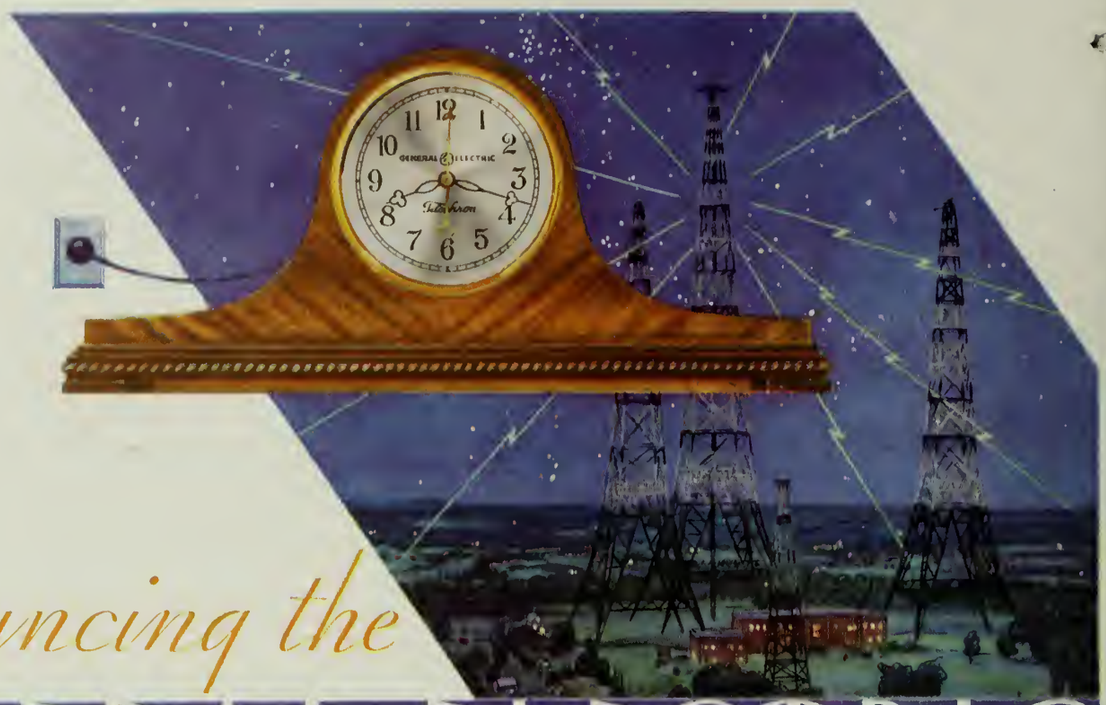


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ARTS & DECORATION is published the twenty-third of every month by Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City.

ENTERED as second-class matter, March 5, 1919, at the post office in New York City under the act of March 3, 1879.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

SUBSCRIPTION PRICE: $6.00 a year; two years, $10.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscription 50 cents additional.

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TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient return postage.

Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York

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VOL. XXXIV, NO. 1

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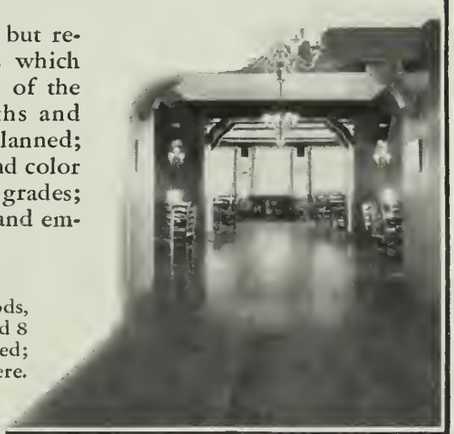
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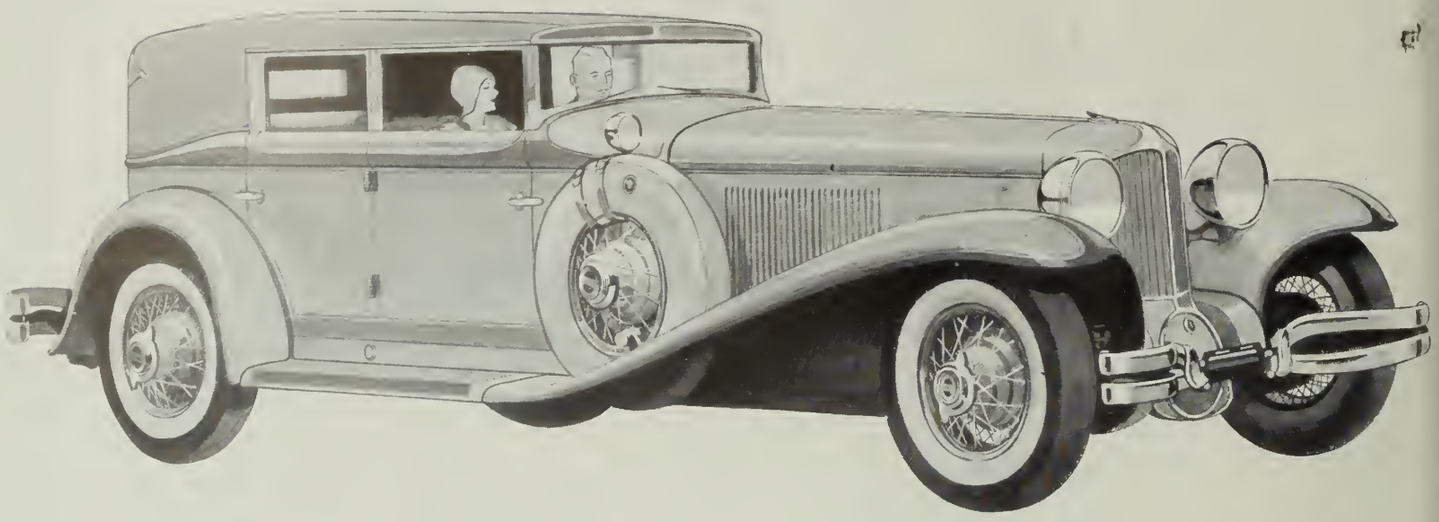
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DYNAMIQUE CREATIONS



Courtesy Pennsylvania Museum

Lady Rodney

From a painting by Thomas Gainsborough

A typical Wren period room exhibited in Pennsylvania Museum from Sutton Scarsdale, England. You will notice that the panels are recessed in this illustration, and not raised as in the typical Wren manner, therefore the room was constructed in the Georgian period

Arts & Decoration

Georgian Fireplaces and Interior Wall Treatments

A Spirited Account of the Beauty of Original Georgian Rooms and the Fine Detail of Carving and Painting that Adorned the Fireplaces: Thirty-fifth of a Series on "Antiques as Decoration"

By LVAN J. TUDOR
Asst. Professor, Fine Arts Dept., New York University

SITTING alone one winter evening, in front of an open fire in an old world house, I was smoking a favorite briar and watching the fireglow of the slowly dying embers as they wrapped themselves in their little shrouds of grey. Now and then, tongues of flame would sparkle from the last remaining log, and play hide and seek with their reflections over the patina on the furniture and at times on the polished surfaces of the oak wainscot which covered the walls of the room. These reflections may have been the spirits of those long since past and forgotten dwellers keeping company with the present, for there was no sound of movement to disturb the stillness, except when the wind outside murmured its approval of this old world thing, and the pup asleep at my feet sighed deeply as if dreaming of those far off and happy hunting grounds, in the dog heaven, where he might hope to be some day.

Musing on the past, picturing to myself scenes of the long ago in this old world house—having a most delightful time.

Presently, in the realms of fancy I travelled over the changing years, visualizing the homes that books tell about. Comparing the various decorative schemes employed for the interiors in all periods, and more especially the treatment of the fireplaces. Early fireplaces; so full of character, rugged and simple in design with crude log burning appliances and a multitude of interesting cooking contraptions, all adapted and varied in design at different times, to suit the ever pressing needs and requirements of a more enlightened and cultured generation, until at last, by successive stages of trial and correction, and the introduction of borrowed ideas, the chimney piece developed into one of those masterly creations of the latter 18th Century.

To trace the various changes in the development of home decoration from the cave dwellers to the present day, would make a most interesting study. But in this article I should limit myself to a brief description of the Georgian period. Before I begin, a reference to the 17th Century styles may be pardoned due to the fact that they were in part a source of inspiration and the beginning of a more perfect order of things. It may be proper to mention the names of several designers, who, in this century had bent their energies to mastering the big principles of art, preparing the way for the more refining influences of the Georgian era.



A genuine Isaac Ware room, showing rich ornament. Exhibited at Pennsylvania Museum of Art. Wall surface and furniture in period harmony

Inigo Jones, an artist of considerable talent, architect to James 1st of England, lived in very troublesome times. He had visited Italy on two occasions, and was the first to introduce into England those purer forms of Palladian Architecture, which later were to form the basis and inspiration for the Early Georgian style. He was a worthy follower of the great Italian Palladio, and his pupil John Webb, became one of the leading exponents of the Italian manner in England. Later Sir Christopher Wren the most famous of British architects, held a commanding position in the development of the English phase of the Renaissance movement.

Wren, unlike Jones, had never visited Italy, in fact, he had received but little training in architecture when in 1662 at the age of 30 years, he was appointed Assistant to the Surveyor General, and later in 1666 (the year of the Great Fire of London) he was appointed to the higher position, and thus became principal architect in charge of the rebuilding operations in the Metropolis. In between the two appointments just mentioned (during the time the plague was ravishing London) Wren visited France and was occupied for a period of six months in the study of those extensive building operations then in progress for Louis XIV. The vast range of experience in the art of building that Wren crowded into such a short space of time was truly remarkable. Wren was influenced, to some extent, by the works of the earlier English Master, whose real successor he became. His manner, however, was inspired more by the French of Louis XIV. than by the purer Italian sponsored by Jones.

In the interior decoration of buildings and the treatment of the fireplace, the difference in style between the two masters is even more apparent. Instead of a mantelpiece in two stages, with stucco walls and ornaments common to the work of Jones, Wren preferred a more simple treatment, usually in the form of a boldly moulded marble surround to the fireplace proper and a continuation of the wall treatment above, with added enrichments in the form of applied carvings executed in a naturalistic manner. The walls were for the most part, wainscotted in oak, employing large panels with projecting moul-



Courtesy White Allom & Company

A "Swan" room of unusual quality, originally painted; plaster cornice is missing in the illustration, panels are decorated with paintings in the manner of Louis XV

freshing and pleasing to us these days. His free and unrestricted manner, however, did not impress the more critical and academically minded school of designers who were slowly coming to the front, and who were taking their own point of view seriously.

The age of published works had set in, and books giving very complete details of the Orders of Architecture from ancient examples, as treated by Vignola, Palladio and others were available for serious study, thus focusing the attention of the rising generation of Early 18th Century architects on Italy and purer forms of architecture that had in the first place inspired the works of Inigo Jones. Thus unusual interest in the forms of ancient architecture prevailed; the upper classes, and wealthy patrons of the arts vied with each other in the erection of stately dwellings in the new manner, the interiors of which were designed to be impressive at all costs.

These Early Georgian interiors contained entrance halls of great size, which were continued up to the height of two stories, and principal rooms of noble proportions with



Courtesy Stair and Andrew, Inc.

White marble mantelpiece with columns inlaid with Sienna marble, in the later Adam style, showing effective mirror and candelabra

dings of rounded form. The effect being exceedingly rich in color.

In the treatment of interiors, Wren was much influenced by Daniel Marot, a French designer of great distinction, attached to the Court of Holland, and who later was occupied in England during the reign of William and Mary, and by that outstanding master of wood carvers, Grinling Gibbons. The genius of Sir Christopher Wren surmounted many difficulties, and achieved a uniformity in style without too great a sacrifice of utility. His human qualities expressed in actual works are most re-



A typical "Swan" room in decoration of fireplace, ceiling, walls and furniture. Now on exhibition at the Pennsylvania Museum of Art



Courtesy of Hampton Shops, Decorators

PHOTOGRAPH MATTIE EDWARDS HEWITT

The living room in the Park Avenue apartment of John R. Sheppard. The walls here are constructed of American pine after the style of antique deal rooms, showing elaborate carving on the chimney breast

high ceilings. The interior walls, due in part to the large expanse of surface were finished in stucco with applied decorations all designed and proportioned in keeping with the building as a whole, so that perfect harmony existed between the exterior features and the decorative scheme inside.

The treatment of the fireplace was considered a matter of great importance; its ornamental features included a sculptured marble mantel of architectural proportions in two stages, more often the overmantel part was of wood with carved enrichments. Due prominence was also given the doorways by the employment of classical surround. In detail the architectural decorations of the walls proper consisted of a full entablature, surbase, and base, the profiles following classical examples. The space between entablature and surbase was ornamented with enriched frames containing



Courtesy Arthur S. Vernay

A fine Georgian fireplace with Adam mantelpiece having colored marble inlays. The mirror and sconces either side are in the Adam period

PHOTOGRAPH MATTIE EDWARDS HEWITT



In the living room of the Park Avenue apartment of Feldmann, fireplace and walls are constructed of American pine. The wall, frieze and chimney breast are richly carved. Courtesy of Hampton Shops, Decorators

paintings or modelled reliefs, sometimes detached motifs were spaced at proper intervals to relieve the general plainness of the surface, again the Orders of Architecture were freely employed as a decorative motif employing pilasters and engaged columns when a more formal treatment was desired.

Ceilings were divided into compartments with enriched stucco bands, and the spaces thus enclosed were ornamented with motifs modelled in stucco, or decorated with paintings in the Italian manner.

Careful proportions were maintained at all times, especially in relation to the plan and height of the room to be decorated. If the ceiling of the room was unusually high in

(Continued on page 84)



Courtesy Arthur S. Vernay, Inc.

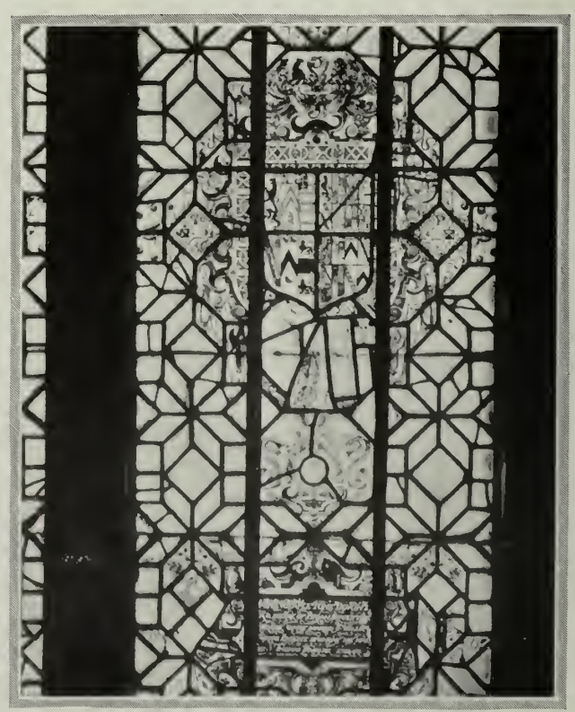
One of the Finest Elizabethan Rooms in the World

"The Great Chamber" in Gilling Castle, Yorkshire, Is Famous the World Over for Its Fine Elizabethan Carving and Stained Glass. The Glass is Unrivalled in Any English Castle



The chimney piece is a superb piece of decoration, as not only is the carving well carried out, but the coat of arms is correctly colored. The principal panel contains the arms of Sir William Fairfax, the large panel in the upper central part, the Royal arms of Elizabeth. In the frieze below, between the corbels, are four shields, bearing the arms of the sisters of Sir William Fairfax and their husbands

The beautiful room shown above, known throughout England as "the Great Chamber," was purchased by Arthur S. Vernay for exhibition in the United States, but has been resold to an American collector and will probably be used in his English residence. The wall paneling is nearly twelve feet in height



The finest display of stained glass in Gilling Castle, which is famous for its beautiful glass, is in "the Great Chamber" where there are several large windows of beautiful heraldic glazing. Most of it was the work of a Dutchman, Dininckhoff. This painted glass is as beautiful in color as in design and fills three complete windows, one of which displays the heraldry and genealogy of the Fairfax family

"Taxiing" Back and Forth from the Country Estate

Manhattan's Remarkable Yacht Colony on the East River, a Club Port whence Men of Means and Might Daily Weave Through Crowded Waterways between Their Homes and Big Business

By HENRY WELLINGTON WACK

FROM the ornate barges of the Emperor Caligula to the sumptuous yachts of American millionaires, the love of luxurious and exclusive means of water travel has always fascinated mankind. It is, withal, the most distinguished form of individual hospitality which the socially prominent may extend to their leisured guests. But in their modern guise as a useful system of *de luxe* taxi-travel between country homes and Wall Street offices, the sixty-odd palatial yachts, at the foot of East 26th Street—with their regular daily traffic, constitute a comparatively new kind of scheduled rapid transit between hot cement pavements and cool green lawns.

Station 2 of the New York Yacht Club, 26th Street and the East River, is the site of this remarkable taxi stand. Here, into the Yacht Club slips, come daily from Monday until Friday, from early Spring until late Autumn, yachts which range in size from 40 feet to 335, and in cost from $15,000 to $3,500,000. They are in the service of the successful business and professional men of Manhattan, and, based on mileage sailed each season, they constitute the costliest rapid transit system in the world. Ashore, many of us ride sixteen miles for one almighty nickel—down in the hot, odorous, breezeless subway. But on some of these fleet, elegant, graceful yachts that ply between the cluttered ugliness of the East River and the princely homes of their owners, the fare averages from $32. to $160. a mile—it all depends on the financial tonnage aboard and dollar-displacement involved.

The New York Yacht Club, the largest and richest yacht club in the world, operates four stations for the convenience of its members and their guests. Its palatial clubhouse is at Nos. 37-41 West 44th Street, New York, a few doors from the Harvard Club and the Bar Association. Its New York City social station is at 86th Street and East River, in charge of its Stations Committee. J. P. Morgan directs the affairs of its East River station, at the foot of 26th Street. Vincent Astor heads the Newport, R. I. station, where fashion's splendors and activities are, perhaps, the most impressive in the country. The Club's Glen Cove station on Long Island, in charge of J. Harvey Ladew, is a very lively and colorful yacht rendezvous—the most animated suburban water port within the metropolitan area. Here the officers of the New York Yacht Club and their guests constantly put in and out on their way to and from Long Island summer homes.

That remarkable book, Lloyd's Register of American Yachts; Yacht Clubs and Yachtsmen of the United States, Canada, the West Indies and South America, lists approximately 5,500 pleasure yachts of every class and size, from the little bass plugs to that imposing fleet composed of the large private sea palaces, such as the *Orion,* owned by Julius Forstmann; the *Corsair* of J. P. Morgan; the *Iolanda* of Mrs. Moses Taylor; the *Alder* of Wm. Boyce Thompson; the *Viking* of Geo. F. Baker Jr.; the *Nourmahal* of Vincent Astor; the *Warrior* of Harrison Williams; the *Hi-Esmaro* of H. E. Manville; the *Aloha* of Arthur Curtis James; the *Ara* of W. K. Vanderbilt; the *Nakhoda* of Fred K. Fisher; the *Cythera* of Mrs. Wm. L. Harkness; the new *Rene* of Alfred P. Sloan Jr., and the *Utowana* of Allison V. Armour, to mention only a few of those above 200 feet in length whose home port is New York.

The yacht *Orion,* owned by Julius Forstmann of Passaic, arrived in New York in September 1923, after a maiden cruise of 8,611 miles from Germany.



Julius Forstmann's motor yacht, the *Orion*, is one of the largest and most luxurious sea-going yachts in America, with a dining salon seating twenty-four guests, a music room, a swimming pool, writing and lounging rooms, and luxurious bedrooms

One of the largest yachts in the world by the Fried Krupp Germaniawerft Co.





Cossack is the new commuting yacht of George M. Moffett. Among the many fascinating rooms in this yacht, the card room stands preëminent. It is done in a delightful modernistic fashion, with brilliant curtains, a couch modernistic in design, all very gay and unusual

Designed by John H. Wells, Inc.



Built by Consolidated Shipbuilding Corp.

The lounge in the *Frolic III*, commuting yacht of Walter P. Chrysler, is done somewhat in the modernistic fashion, with fine cabinet work, beautifully upholstered couch and chairs, brilliant curtains in modernistic design

Designed by John H. Wells, Inc.





Built by Mathis Yacht Building Co.

Decorated by French & Co.



Drawing room on Alfred P. Sloan, Jr.'s commuting yacht. This luxurious room on the *Rene* is fitted and furnished after the manner of a lovely country home, with rich colors and fine pieces of antique furniture

Designed by Cox & Stevens, Inc., and John H. Wells, Inc.



Built by Pusey & Jones Corp. Decorated by Mrs. Anne Renner, Inc.



The *Nakhoda*, Frederick J. Fisher's sumptuous yacht, is furnished luxuriously and with rare taste. Owners of yachts today are as fastidious about their decoration and comforts as about the beauty of their own home

Designed by Cox & Stevens, Inc., and John H. Wells, Inc.

Built by Pusey & Jones Corp.



Decorated by The William Wright Co.



Outdoor living is definitely taken into consideration in the planning of the *Avalanche*, the commuting yacht of Anson W. Hard. The after-deck has been particularly well fitted up for games, lounging, and the charming social intercourse for which these yachts are famous



Designed by Tams, Inc. Built by Consolidated Shipbuilding Corp. *Decorated by Mrs. Hooker*

The *Orion*, built primarily for extended ocean travel, is exceptional in many respects. She is the first yacht under the American flag for which plans for the hull, engines and technical equipment, were drawn and executed entirely by the builders, the Krupp Germaniawerft. On the other hand, the plans for the interior, owner's and guests' quarters, were originated entirely by the owner.

The new yacht has an overall length of over 333 feet. She is of 3,400 tons displacement and her power consists of two 1,800 H.P. Diesel motors with an average cruising speed of approximately 14½ knots and a maximum speed of about 16½ knots. At average speed her cruising radius is 16,000 miles.

Her steering and radio equipment are of the latest design, including devices usually found only on the newest of the great liners.

Special attention has been paid to providing the yacht with adequate refrigeration facilities. The system, which is the first of its type in its recently perfected state to be installed on any ship, maintains automatically different degrees of temperature for meats, fish, poultry, butter and eggs, and fruit and vegetables.

Despite her size the *Orion* is an economical vessel to operate, carrying a total of fifty-four men, including officers and crew, purser and doctor.

The interior of the yacht, after the plans of her owner, embodies an entirely new conception of design and furnishing on ships. Large and spacious rooms, paneled in rare woods, in natural and tinted tones, open through French windows upon a promenade deck over six feet wide, lounging deck aft, sun room, music room and dining room, with service pantry and galley adjoining. All of these rooms, with the exception of the service quarters, connect with twelve-foot glass paneled doors, permitting them to be thrown into practically one very large room, if desired. Forward of this suite are the owner's private quarters, consisting of a very large sleeping room, ladies' dressing room, two baths, morning room, and private writing room. A private staircase leads from the suite to a spacious, light green and white tiled swimming pool on the lower deck.

On the boat deck there is a sun deck, smoking room, gymnasium, library, observation room, and additional suites for guests. The majority of the guests' quarters, comprising suites and single sleeping rooms, all with baths, are on the berth deck.

The designs for the interior fittings and furniture, in the drawing of which Mr. Forstmann was assisted by the interior decorating firm of Theodore Hofstatter and Company of New York, were created according to samples of woodwork and fabrics which accompanied their drawings.

In commenting on the tonnage of the *Orion*, Mr. Forstmann emphasized the fact that he had not sought to build a yacht for size, but that her dimensions were necessary in a vessel capable of making long ocean voyages in safety and comfort to all parts of the world.

In his final instructions to the builders, Mr. Forstmann said: "In effect I may say that I want a yacht that will be an example of efficiency and comfort, and in which everything will reflect good taste and an absence of all gaudiness".

The new yacht *Rene*, 234 feet overall, belonging to Alfred P. Sloan, Jr., of the General Motors Corporation, is one of the exceedingly beautiful members of what we have referred to as the New York Yacht Club's taxi fleet on the East River. It is one of the fastest clipper-bow yachts in the north and, in its interior appointments, color scheme and furnishings, is an *ensemble* wholly unlike the *Orion*.

But the majority of the sea taxis which daily put into and sail out of the East River are not 200-footers, by any means, even when their owners maintain larger yachts of the *Orion* and *Rene* class. Three-fourths of these commuters are smaller boats, ranging from 30 to 125 feet overall, the greater number being smaller than 100 feet from stem to stern. One of the fleetest of these is that well-groomed, agile craft belonging to George M. Moffett, Vice-President of Corn Products Co., of New York, who seldom goes aboard without a guest or two boarding the *Cossack*. This attractive 75-foot yacht is a very serviceable type for pleasurable rapid transit in and out of a crowded port.

Walter P. Chrysler's 75-foot yacht, *Frolic III*, is, like the *Cossack*, a business-like craft which has the power and the flexibility to make the spume fly while its owner speeds from the luxuries of his summer home to the beguiling worries of his office. An extremely comfortable boat, charmingly appointed within and as immaculately groomed as a thoroughbred.

The *Avalanche*, built for Anson W. Hard of New York, is a lithe black hull of grace and speed. She is 154.6 feet long, has twin screw propellers, and is new—having been built in 1929. She is commodious and a pleasure to sail upon far beyond the range of a Manhattan commuter. As a cruiser she is as comfortable as any master might seek to possess.

Among the larger class yachts, the *Nakhoda*, of Frederick J. Fisher, of Detroit, frequently lies in the East River at the taxi and short cruising service of its owner. She is 234.10 feet long. There is an air of elegance in all her salons and cabins. Her furnishings are superb. The *Nakhoda* is altogether satisfying in every detail.

The *Lotosland*, Colonel Edw. A. Deed's new yacht, plying five days a week between the owner's Long Island home and the East River, carries an amphibion airplane tender

(*Continued on page 92*)

Design in Black and White

By Henry Weclawowicz



This young Polish artist who is making such a sensation in Paris, has designed unique covers in the modern fashion for most of the leading French periodicals. He plans to come to New York this winter, where, during his visit, an exhibition of his work will be seen



A Home Built On The Rocky Gloucester Coast

This House of John Hays Hammond, Jr. Overlooks the Reef of Norman's Woe. It Is Called "Badía Mare" and Both In Architecture and Furnishing is a Gathering Together of Many Choice Pieces From Europe's Wealth of Antiques

Courtesy of George McCay



Above—A view from the great hall to the beautiful courtyard of the Hammond house. The ancient marble pillars border the reproduction of a ruined Roman impluvium. Mr. Hammond and his guests can take a morning plunge through the openings of the bridge into this pool, which is twelve feet deep. The touch of a button can bring over this scene artificial rain or sunlight, or at night, a soft moonlight glow

Right—A view of the outdoor swimming pool. Two of the four columns that border the pool were made at least 800 years ago and are ornamented with beautiful spirals cut deep into the hard marble. On the right is the entrance to the old French house, an almost perfect 15th Century structure which once belonged to a French merchant whose various activities are carved in the woodwork

In designing this home in New England, Mr. John Hays Hammond, Jr., brought together into one rather magnificent whole, a variety of structures gathered together by him in Europe, and here he has somehow contrived to so connect the Gothic castle and the French 15th Century house with purely modern architecture, that the home is as interesting as it is extraordinary. The building is divided into three parts: laboratories and offices at the northern end of the modern wing, then the center tower of the 12th Century, and at the southern end, the 15th Century French house. A Mediæval drawbridge leads to the front door. In the great hall is the music room fashioned as a Gothic cathedral. And throughout this extraordinary place, the fittings and furnishings are individually priceless and beautiful





Above—This great hall is a faithful reproduction of an old Gothic church. It is one hundred feet long, and fifty-eight feet high, and looks toward the ancient stone stairway that leads to the enclosed courtyard. On the right is the huge fireplace, large enough for ten men to stand in it erect. On the left above the stairway is the chapel, containing many art treasures. The chair in front of fireplace was brought by Mr. Hammond from the first Christian church, St. Lateran of Rome

Left—One entire wing of the amazing new home of John Hays Hammond, Jr., on the Gloucester shore, was rebuilt to make room for this ancient bed with its marvelous red silk coverlid and canopy. The bed was brought from a castle in Southern France, and the entire room is filled with priceless antiques and is a faithful reproduction of the chamber in the old castle where the bed once stood

Italian Renaissance Influence in Modern Furniture

Modification of the Palatial Proportions of this Style of Woodwork Has Brought a Twentieth Century Revival of the Italian Classic Designs

By EDWARD WENHAM

THERE is at least some similarity between the development of nations and that of furniture design and styles of decoration. Each has known a continuing process of refinement and each has seen the elimination of the unfit and the survival of the fittest. Nor is it difficult to see that the cultural advancement of man which led to our present civilization and the consequent improvements in the homes have been founded upon the great revival of classic art which appeared in Italy during the 15th Century.

Though often supposed to have been a new style which appeared at that time, actually the designs of the Italian Renaissance were a re-birth of the splendid forms known centuries before to the Greeks and Romans. It was this influence, spreading from Italy to other European countries that dispelled the semi-barbaric murk of the Middle Ages and became the fundamental basis of all later furniture and interior architecture. Various national characteristics, perforce, were grafted to the forms but the dominant inspiration remained that gained from the original designs which were developed in ancient classic times.

More than three hundred years later (in the 18th Century), there was another revival of the pure classic forms after the discoveries at Pompeii and Herculaneum. The influence of this second renaissance is familiar to us in the French style known as Louis Seize and in the Adam designs which appeared in England during the late Georgian period. Possibly the modified classic furniture associated with Hepplewhite, Sheraton, Shearer as well as with Duncan Phyfe and other American cabinet-makers of that time has a greater appeal today than the more formal styles of the brothers Adam. This latter suggestion finds support in the number of rooms that are being treated in the manner of Robert Adam's architectural interiors while the furniture follows the styles of his contemporaries.



A modern adaptation of the Dante chair covered in crimson velvet. This classic Italian design is interesting for dining room, living room or library. Courtesy Palmer & Embury

In addition to the attention devoted to the Neo-Classic, as the late 18th Century revival is known, increasing notice has of late been turned to the Italian designs of the first great renaissance. In this regard, it might be said that America is sponsoring a 20th Century revival of the furniture and interiors which first appeared in the same century that Columbus discovered the Western Hemisphere. At the present time our own cabinet-makers are faithfully reproducing Italian Renaissance furniture from original examples; examples which are cloistered in public museums or in the homes of those private collectors who have, in the past, furnished their homes with woodwork that was for centuries part of the houses of Italian noble families.

In view of this furniture having been intended for the magnificent apartments of palaces, it is obvious that the proportions of some of the original pieces preclude their use in every modern room. For which reason,



Here the floor is of cream and black tiles, the curtains are copper velvet, with wall lights of wrought iron; the furniture is walnut; and the chairs are covered in old Italian red brocade. Courtesy New York Galleries, Inc. Decorators

the modern craftsman, while carefully reproducing the ornamental and constructional details, has modified the measurements. This to permit our interior decorators to satisfy the increasing demand for rooms in the Renaissance style.

To achieve such an interior, no little knowledge of correct proportions and suitable backgrounds is called for, because one of the attractions of early Italian furniture is its architectural severity combined with robust decorative forms. Consequently, to insure the proper placement of the various pieces and to insure equally that the walls and color mediums are in every way appropriate, there must of necessity be a close alliance between the architect and the interior decorator.

The architectural influence would naturally be predominant in all larger pieces such as *credenze* or sideboards as they are now regarded, cabinets and similar wall furniture as well as in the trestle tables and to some extent in the chairs. This is accounted for by many of the sections being copied from the buildings of ancient Greece which explains the necessity for modern cabinetmakers having to reduce the proportionate measurements in order that a Renaissance interior may be reproduced in an average modern home.

Dining rooms in this style may be made especially attractive, the while evincing the old-world atmosphere of rather austere dignity. The walls are generally treated in rough plaster and where possible a stone fireplace of the high chimney-piece type is installed. The actual movable furniture consists of a long trestle table, chairs of the high-back type and a *credenza* as a sideboard with one of the smaller tables against the wall for serving. Colorful fabrics in keeping with the size of the room are used to relieve the bareness of the walls and sconces and mirrors are also part of the wall decorations. Further color value may be gained from the material with which the chair seats and backs are covered.

It is sometimes thought that fabrics for these purposes are difficult to procure, but no such difficulty exists. Our present factories are making exact copies of the old patterns and if these modern works lack the historical associations bestowed by age, they lack none of the colorful qualities we seek to introduce to our schemes of decoration. In fact we have seen many of these machine-woven wall hangings and coverings that have by some particular process acquired that subtle shading and blending of the tonal values which made the early fabrics so alluring for decorative purposes. When it is remembered that walnut was the principal wood employed in the construction of Italian Renaissance furniture, the importance of brilliant colors is the better appreciated. This applies also to the copies of furniture now being produced in that style, for as the ornamental forms are carefully duplicated, so is walnut still being used. Then, too, an advance has of late been made in obtaining that soft warm finish to the surfaces rather than that high polish which tends to destroy the lights and shades of the carving.

This carving is generally fairly elaborate except that applied to the chairs. At the same time, it is rarely exuberant for the many various motifs were first developed by men whose knowledge of proportion and symmetry has never been surpassed. And as the different forms are noticed, it is possible to trace features peculiar to a particular locality, in the repetition of some age-old tradition that had always distinguished the work of the different sections of Italy.

The principal regions in which the Renaissance styles thrived at first were Florence, Rome, Lombardy and Venice, the furniture from each manifesting some more or less distinctive features. That of Florence undoubtedly displays a larger number of the pure Greek forms in the carving; an influence evident even in some of the octagonal top tables which are generally supported on four architectural columns taken direct from those of ancient temples. With other Florentine tables a pedestal base was used, the pedestal often having a large bulbous shape in every way like that found with the massive English tables of the late 16th and early 17th Centuries.

Other local features worth noting are the carved tracery patterns occurring with Tuscany pieces combined with forms derived from the classic revival. Also the free use of mythological subjects with classic motifs, prevalent with the Venetian work; and the more formal designs

(*Continued on page 88*)



Credenza or sideboard on lion feet showing distinct architectural influence from ancient Greek buildings. Courtesy Orsenigo Co.



This bed has the carved headboard and footboard which in later years replaced the heavily draped high canopy. Courtesy of the Somma Shops



Both the pieces in this picture illustrate the elaborate but always symmetrical carving which appears with important Renaissance furniture and both are the work of modern American craftsmen. Courtesy Shaw Furniture Co.



What Americans Are Seeing In Paris

The Dramatic Note for the Art World was the Bringing to Light of Delacroix's Portraits of George Sand and Chopin

By JANET FLANNER

A portrait from life of George Sand by Delacroix. The portrait was made as Madame Sand was watching Chopin finding a new melody to express his love for her

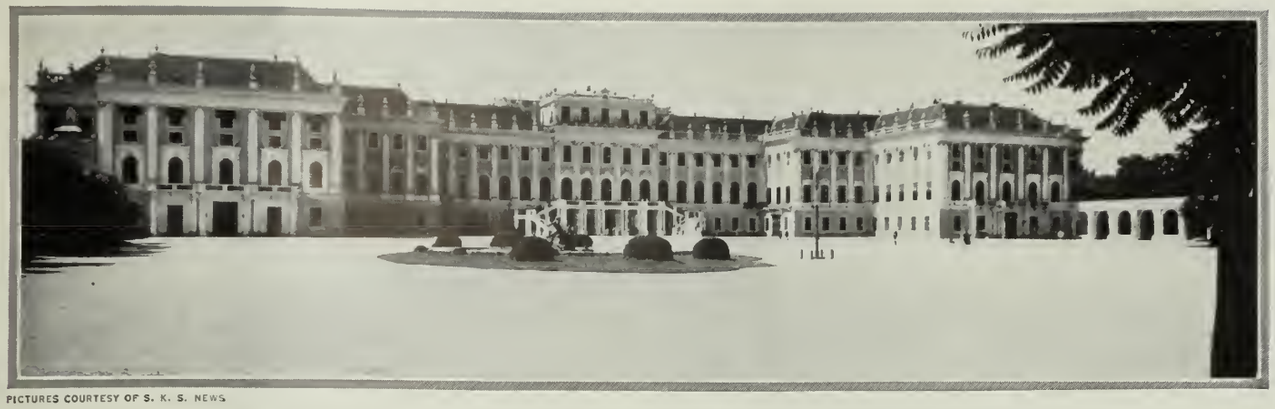
Originally, these two portraits of George Sand and Chopin were in one composition. Delacroix, who knew them both intimately, made these most amazing studies from life of two of the world's greatest lovers

BECAUSE of 1830, 1930 has been one of the greatest art exhibition years Paris has ever known. The municipal celebration of the Centenary of the Romantic Movement—that nineteenth century movement which had so little to do with romance but which busied itself so well with practically everything else in sight—has resulted, privately, in the unlocking of magnificent personal collections dealing with this epoch and, publicly, in the exposing at state galleries of these invaluable canvases, etchings, sketches, prints, diaries, manuscripts, priceless first editions, fine bindings and what not, often drawn from all corners of the globe and for the first time since they left it, concentrated temporarily in Paris.

The lode star of these many minor and major expositions has been the collected works of Eugène Delacroix in the suitably ornate Salle des États at the Louvre. Of that little group of rebels—Delacroix, his teacher Géricault, dull old Gros and the delicately talented Dévérias, male and female—who by their mutiny against the classical canons of David invented the Romantic school which was the foundation for the Impressionist wave which, with logic, finally led to Cézanne and cubes, none is passionately remembered—and collected—today but Delacroix. For he alone was big enough to be violent, to fight, to flower, to flee his native land, to conceive pictures twenty feet square, to fancy lovely lurid colors, to paint miles of government banqueting halls and yet remain the studio genius of the French Victorian era. He was but little appreciated in his life and even his death, as his friend Baudelaire complained in a long dull essay, was misunderstood. With the recent publication of the artist's voluminous Diaries and Correspondence, (apparently he painted all day and wrote all night) his character, which is to say his canvases, are becoming clearer. Delacroix was, it is now frankly stated, the illegitimate son of the diplomat, Talleyrand. He was a misogynist who lived openly with his cook to whom he

(*Continued on page 90*)





PICTURES COURTESY OF S. K. S. NEWS

The Mighty Empress of Austria: Her Home

After Being Closed for Over a Century the Palace of Schoenbrunn, the Home of the Austrian Empress, Maria Theresa, Has Opened Its Doors—The First Photographs Taken Are Shown Here



Top of page—Castle Schoenbrunn, which for the first time in 150 years is opened this month. Its fittings and furniture are of the greatest historical importance



Above—Throne of Maria Theresa, in the Grand Gallery of the Castle Schoenbrunn. It has recently been reconstructed in all its original splendor. At the left is a bust of the Empress

Right—The most famous portrait of the Empress Maria Theresa painted by Meytens. It now hangs in the throne room of the Imperial Castle at Vienna



The royal boudoir of the famous Viennese Empress—the so-called "Rococo Salon"—somewhat in the style of Louis Philippe. On the walls are rare Japanese gold embroideries. The chairs, tables and other furniture are richly carved and upholstery is fine brocade and needlework



Some idea of the magnificence (for those days) of all the details of the sumptuous boudoirs may be realized in the picture, at the left, of the Empress' dressing table, every item of which was in solid gold, including the candlesticks, the frame of the mirror, and even the stoppers of the perfume bottles



It was here that the great Empress sought sleep and rest from the terrific problems of her realm finance, war and religious conflict—for she inherited an expiring country and left a great empire



Here were held the great banquets of state given by the Empress in the vast dining hall of the Castle. The room is elaborately decorated in the French style, and the table is set as was the custom in the days when Maria Theresa received at her table the most powerful men of Europe



This fine 18th Century writing cabinet was used by Maria Theresa for her enormous work in the business of being Empress. Emptied now of papers which involved the affairs of much of Europe, it is still an item of special interest not only because of its historic significance, but also for its graceful form and lovely patina



Close-up of the banquet table at Schoenbrunn. The antique glassware is from Belgium, the fine porcelains from Saxony, and the priceless damasks from Moravia. The entlery is solid gold



(Below) A model of Napoleon's coach of state, designed in the graceful elegance of that period

(Left) A model of the coach used by George Washington when he was president

PHOTOGRAPHS COURTESY STERN BROS.

The Tally-Ho Coach Is Swinging Into Popularity

But, Alas, It Has Come Back Only as a Decoration. Little Coach Models are Now for Mantel and Cabinet Decoration and Are Ranking in Popularity with Ship Models

By MARIE L. BROWN

Tally-ho!
Go call a coach, let a coach be called,
And let the man who calleth be the caller,
And in his calling let him nothing call,
But Coach! Coach! Coach! O for a coach, ye gods!
The Antiquary.

FOR several years we have all been accustomed to meet here, there, and everywhere, jolly little models of old sailing vessels which smacked of an atmosphere of tops'ls, and mizzen-masts, running before the gale, rounding the Horn, and cries of "Thar she blows!" as the sails filled with wind.

But now we are likely to encounter on mantel, radio or living-room table, miniature stage coaches, models of famous vehicles used in the days when a journey was an adventure, and a traveller by choice, an adventurer indeed!

These interesting bits of craftsmanship are about a foot in length exclusive of the wooden horses which can be attached. They are reminders of the glory that was the coach's and the romance that was the Post Road's, the rattle of arrival amid shouts of Tally-ho! One of them is a model of the State Coach of Napoleon which is now in Vienna. It brings to mind a visit to the coach house of the Trianon at Versailles one October afternoon. The sunshine slanted through the windows upon the coaches of the rulers of France. All was quiet and orderly and clean with a museum nicety, but it was easy to picture the departed grandeur of the First Empire and the Restoration. For this was evident in the resplendent coaches which had borne the monarchs forth among the people.



Somewhere or other on them, the coaches of Napoleon bore the golden bee, chosen symbol of the Emperor, and bespoke the elegance with which he surrounded himself. He had cast aside a pretence of humility necessary to the short-lived republic, the directory, and the consulate and had assumed the splendor he deemed suitable to his position among men.

In the Trianon coach house also stood the marvelous coach built in 1825 to carry Charles X to his coronation when he succeeded Louis XVIII during the Restoration period. When the infant son of Napoleon III was baptised the ornaments were changed and it is now surmounted by the figures of angels blowing golden trumpets and a golden crown tops it all.

It may be as this fancy for coaches develops, we shall have models of more and more famous ones, such as that of the Lord Mayor of London or the Royal State coach of England, the two most famous British coaches. The latter is a very elaborate affair of symbolic devices, Tritons and shells, lances and palm trees, signifying things pertaining to royalty.

Around the stage coach from London to Oxford what tales might be woven! For coaches have played an important rôle in literature. Do you not remember the one on which the strange Mr. Jingle



(Right) The coach running between Oxford and London in 1699

(Below) The fashionable miniature stage coach used as a decoration

rode out from Rochester with Mr. Pickwick, Mr. Tracy Tupman, Mr. Augustus Snodgrass and Mr. Nathaniel Winkle? "Heads, heads—take care of your heads!" he admonished and proceeded to graphically describe the incident of the mother of a large family who had lost her head in the act of biting a sandwich because she had not minded it in passing under the very arch the travellers were approaching.

In their travels about England in the interests of antiquarian research for the benefit of the Pickwick Club, Mr. Pickwick and his friends already mentioned, made use of the stage coach many times. After Sam Weller became man servant to Mr. Pickwick they received more attention from hostlers at the various inns, for Sam was not a man to allow his master to receive any but the best attention.

But at one time, circumstances forced Mr. Pickwick to drive a four-wheeled chaise himself on the trip from Rochester to Manor House, Dingley Dell. The chaise is described thus: "It was a curious little green box on four wheels with a low place like a wine bin for two behind and an elevated place for one in front drawn by an immense brown horse displaying great symmetry of bone."

But this curious conveyance came to an ignoble end. When Mr. Pickwick descended from his perch on the driver's seat and went to the aid of Mr. Winkle, who was having as much difficulty in managing the horse he was riding as his friend Mr. Pickwick was having in managing the chaise, the animal who displayed great symmetry of bone bolted. He dashed the coach against a wooden bridge, separating its component parts so completely that the party had to abandon it and proceed on foot, leading the perpetrator of this havoc with them.

The English coaches had accommodations atop for some of the passengers and this seemed to be the favorite place for the men to ride, perhaps because of a free and easy sort of camaraderie which was engendered by the proximity of congenial companions as they were bumped along the rough roads.

Not very far from London by motor today in Colburn, Bucks, is Ye Olde Ostrich Inne. Picture a stage coach of the old days stopping there some cold night to discharge its passengers. With a great shouting and bustling the coach would draw up and hostlers and boots rush out to help the travellers descend, while the luggage was dug out and carried into the inn. Stamping the snow from their feet, the guests would make their way inside to the warmth of fireside and bar. Having refreshed themselves thus and with the comforting support of a good meal, they would climb the narrow crooked stairs to the chambers above.

With the history of this inn is associated the wild, romantic Dick Turpin. From this hostelry he rode forth to nefarious deeds. On a landing of the staircase among the relics hanging there is Dick Turpin's pistol.

And in one of the chambers, Queen Elizabeth is said to have spent the night.

But today it is peaceful enough. Contented hens cluck around the coach yard, a buxom lass leans jovially over the bar to serve the gentlemen, and a girl on her knees with a cigarette carelessly dangling from one corner of her mouth mops up the floor of the main room humming a tune.

No traveller today is apt to come to grief as did those of old. For in one of the chambers a bed was so constructed that after having robbed their victim, the bandits unceremoniously dumped him through a trap door to certain fate below.

Macauley gives a picture of travel on the English roads of the Seventeenth Century. He tells how the very best of them were full of deep ruts, precipitous descents and so dark that travellers actually lost their way in private coaches. He cites an instance where Mr. Pepys and his wife lost their way and were in danger of having to spend the night on the plain. One can imagine Mr. Pepys' comments to his spouse on an occasion involving so much inconvenience.

Traffic problems arose not so very different from some which are encountered by the motorist of today. During very bad weather, there was often only a narrow bit of the road rising above the ruts on each side, and that path was blocked by carriers both wanting to take advantage of the space and each refusing to give way for a long time. A prolonged argument was quite a common occurrence when coach met coach.

At other seasons the heavy vehicles sank into the mud and cattle were hired from the farmers to give the horses assistance in pulling them out. Sometimes the coaches were overturned. The perils of the road were to be given their due consideration.

Yet the coaching days of England will remain romantically and lastingly inscribed in her literature. The coach makers took great pride in their industry and fashioned

(*Continued on page 92*)







An Intimate Bit of Japan on an American Estate

This Very Beautifully and Thoughtfully Executed Japanese Garden Is on the Estate of Samuel S. Fretz, Jr., of Philadelphia

Ninth in a Series of Practical Garden Articles

By MILTON TUCKER

Left—The brook seems to defy any man to distinguish it from one of nature's own crystal streams tucked away in some mountain glen

Above—In this bit of the garden, long-necked, stilted cranes eagerly await the luck of a whimsical, grotesque fisherman angling in the pool

Below—Carefully distributed among the curious trees and the shrubbery are two stone figures—Buddha and a fat old priest—with a watchful crane

Garden designed and executed by the late Herman Buckborn, who made a trip to the Orient to make photographs and collect data and fittings for the garden

TAKING advantage of a sunny slope and a bit of valley, the designer of a charming Japanese garden in Oak Lane, Philadelphia, has created an Oriental landscape which is worthy of more than passing interest.

Near the crest of the hill a lively spring bubbles up at the feet of Buddha who, from his seat under the temple gate-way, placidly surveys his beautiful realm lying below. Spilling over the jagged edge of a shelving rock, the overflowing spring becomes a noisy brooklet which is indeed fascinating to follow. After a series of cascades and waterfalls the stream broadens out into a rock-strewn pool, situated about one third the distance down the slope. The pool lies half hidden amongst luxuriant vines, evergreens, and flowering shrubs. Carefully distributed amongst the trees and shrubbery are quaint Oriental bronzes and curiously carved stone figures. A sleek, fat priest peeks out, from his ambush in the thick dwarf evergreens, at the interesting picture before him. Long-necked, stilted cranes eagerly await the luck of a whimsical grotesque fisherman angling in the pool. A lazy bronze turtle stretches his leather neck, seemingly for a better view of the delightful scene around him. The stones are overgrown with mosses and lichens, and in the shadier spots on the edge of the pool flourish a profusion of wild ferns, perfectly at home in their cool damp habitat. All about the pool are hanging vines tumbling over the banks and stones and trailing their long ends into the clear water. Dark spruces and hemlocks in the background form a striking contrast to the rich flame-colored azaleas. The spot is a sanctuary for such wild bird life as may be found on the edge of a large city.

From this pool the stream wends its way down the slope, flowing over the "Seitai-seki" or moss-





Here a giant plane tree extends its drooping, horizontal boughs out over the surface of the little pool, with quaint animals and lanterns at the sides



grown stones, sometimes nearly lost to view amongst the thick growth of ferns, evergreens, azaleas and dwarf Japanese maples. At intervals along its banks are various types of Oriental stone lanterns which, it must be remembered, are to the Oriental garden what the sundial is to the English garden.

From its start at the spring to its end in the lake the brook seems to defy any man to distinguish it from one of nature's own crystal streams tucked away in some mountain glen. In fact, if one would realize how close to nature the whole of this scene is, he need but take away the lanterns and the curious bronze figures and the other accessories so characteristic of Japanese landscape work. To most of us the brook would then appear to be but a charming bit of *natural* scenery. Apparently it has been flowing thus over the smoothly worn stones for ages past. Few would ever dream that its flow is regulated at will by a gardener, throwing the switch of an electric pump which raises water from the lake up to the "spring."

Although the lake is but a small body of water it has the appearance of being much larger. This is often true of Japanese gardens and is due to careful regard for that important principle, *scale*. The contour of the lake is irregular, with an utter disregard for geometrical shapes. The margin is low and rock-bound, with an occasional sandy, shelving indentation where the water fowl may waddle in and out of the water. An arched stone bridge leads over to a small rocky islet covered with iris and boasting a carved stone lantern. Graceful white swans disport themselves under the water spouts shooting from the banks of the islet. The lake is alive with all sorts of water-fowl.

Here the stream broadens out into a rock-strewn pool with a bronze figure at the side and a contemplative Buddha overlooking the scene

At the lower end of the lake is a rustic cedar foot bridge over a small stream. On the shores of the lake several fine specimens of trees provide shady retreats for the water-fowl, from the heat of a mid-day sun. Giant plane trees extend their long horizontal boughs out over the surface of the water. Weeping willows grow luxuriantly by the water's edge, their gnarled trunks contrasting sharply with their graceful pendulous twigs.

It must be admitted that Time has played an important part in making this natural garden what it is. Nature, herself, has contributed those essential, though *inimitable*, finishing touches which take time. Man can build his artificial waterfalls, brooks, and lakes "but only God can make a tree." Fine trees cannot be grown in one season, nor can artificial cataracts be given that aged appearance overnight. Mosses and lichens must be allowed to gain a foothold and grow; raw surfaces of rocks must weather. On the other hand we can "beat nature to it", by approximately ten thousand years, by selecting only smooth-worn stones for the brook bed! May this be a lesson to those who must have their gardens, figuratively, tomorrow. Patience undoubtedly has been a large contributing factor in the success of the Orientals with their landscape gardening. In planning this garden, Mr. Buckborn has availed himself of oriental virtues as well as inspiration.



Above—Japanese mountain stream with a Torii gate at the head and bronze figures of men and beasts spiritedly placed



Stanley Matthews & C. W. Short, Architects

Wherein We Trend Toward Sincerity

An Age-Old Architectural Spirit Inspires the Best of Our Recent Country Houses, as Illustrated in the Accompanying Pictures of the Home of Mr. & Mrs. Julius Fleischmann

By MATLACK PRICE

CHANGES in architectural manner never have come into recognizable stature overnight. They have always come gradually, and, in so far as they have to do with the dwellings of men, they have changed in concert with historic and sociological changes.

What we see today in the best, meaning the most expressive, country houses is a return of ideals of sincerity that are both architectural and sociological. In the 1890's, because of the sudden growth of many fortunes during the preceeding decade, the country saw the building of many great houses, like Georgian Court at Lakewood, and The Breakers at Newport, that went under the popular name of "show places." This was a term far more ironic than was intended or appreciated at the time, but it was a term of damning veracity. It so exactly said just what those places were. Each was a magnificent gesture in the grand manner, and in the grand manner, moreover, of Europe, and not at all of our vaunted democracy.

If this country was, in fact, dedicated to the proposition that all men were created equal, here were houses to cry aloud to all who beheld them how very unequal some of our citizens could, and did, become. If those great country houses that advertised great fortunes had been, architecturally, as naïve as the spirit that created them, they would not now stand out as such conspicuous monuments of architectural insincerity. Not that the archi-



A side entrance to the house, showing Norman influence in roof, chimney and tower

A. D. Taylor, Landscape Architect



Entrance to the home of Mr. Julius Fleischmann in Ohio. The exterior of the house is limestone with a brown-textured slate roof

Rear entrance of the house, showing very interesting roof line and arched doorways, with unusually fine stone construction



In this bedroom in the Fleischmann house are particularly beautiful Italian furniture and fittings. The windows, as throughout the house, are of Crittall steel sash

PHOTOGRAPHS BY TEBBS & KNELL

tects were insincere. Many of them did their jobs, if anything, too well. Biltmore, for instance, is too good a French château not to be in France: you could even say that the Duncan house in Newport is too good a Tudor manor house not to be in England.

But this gets away from the premise that ought to be associated with this excellently sincere house at Indian Hill, in Ohio. Even supposing that the lords and ladies of the great American "show places" of the 1890's were perfectly sincere in their wish and intention to lead really grand lives (and we can believe they were sincere)—it was their choice of settings that was, fundamentally, insincere. And the architectural insincerity of those settings lay in the fact that they were not in the least indigenous—that they had no plausible relationship with their environments, or with what a later generation finds convenient to call "The American Scene." It was as though our lords and ladies meant to live in a perpetual *bal masque*—that one an Italian grandee, this one a French seigneur, and so forth.

There were symptoms of a very different feeling about country houses, even before the war—and there is enough perspective, now, to make it possible to credit a very substantial part of that change to



The pool in the Fleischmann home is singularly attractive with a tiled ground and a charming lounge with a large arched window at one end. There are ferns scattered all about and attractive furniture

Spanish bedroom in the home of Mr. Julius Fleischmann, with a four-posted carved Spanish bed, two armchairs and a wrought-iron screen for the antique fireplace



the work of Harrie T. Lindeberg. This architect, working on the premise that sturdy, natural materials, wrought with sound craftsmanship, would create the finest kind of houses, made this conception of the country house fashionable. Nor was the wide acceptance of this idea without its sociological impetus in the changed conditions that came after the war. The entire point of view of domestic service changed, disintegrated; it became, definitely, a burden to maintain the old "show place" type of house. When it came to entertaining in that sort of an establishment, the game wasn't worth the candle.

At the same time, the whole idea of what constituted a really agreeable kind of country life underwent a change. It was found that the ideal country house was one that needed not too vast a staff of help, but that was at the same time, commodious and comfortable. Such devices as oil-burning furnaces, mechanical refrigeration, and other improved household machinery, have helped this change along.

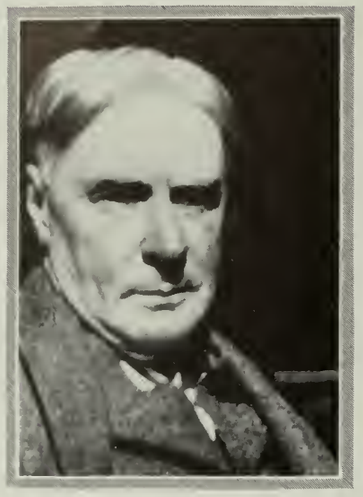
Somehow, too, the simple but long-overlooked element of good taste came to be a reality instead of an ideal. Somehow, it came to be felt that too much swank was not good taste. It would be better to build a house, making it as fine as you please within, at a cost, perhaps, of half a million dollars, and have it look, from the outside, like not more than a quarter of a million. This was all trending toward the very commendable kind of sincerity that typifies most of the best of the more recent country-houses. One index of the new architectural

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Among the New Books

Ward Greene to the Fore Again, with Norman Douglas, Arnold Bennett and Josephine Blumenfeld

By BURTON RASCOE





Norman Douglas, whose "Goodbye to Western Culture" has created almost as much irritation as Katharine Mayo's "Mother India." Doubleday Doran & Co., publishers

Josephine Blumenfeld, whose "Shrimps for Tea" has brought her into contrast with Katherine Mansfield. Doubleday Doran & Co., Publishers

WARD GREENE'S *Ride the Nightmare* (Jonathan Cape & Harrison Smith) is a novel which gripped me from the first page to the last and left on me an impression of my having got inside the head and heart of a strange and interesting human being. Do you remember Arzibasheff's *Sanine*, which caused such a stir when it was brought out in an English translation some years before the war? The hero was the popular conception of a Nietzschean Superman: he was ruthless; when he went among women he carried a whip; he advised (if I remember aright) his sister to commit suicide because she had not enough resources within herself to face life and she did commit suicide; he was strong not only when in danger but (what is worse) when there were allurements toward the soft life; his arrogance was superb. He was the wish-fulfillment of his author, who was a weak, tubercular man. In fact he did not, and could not, exist. He was an imaginative monstrosity which nevertheless had its appeal to those among us (and who does not?) who occasionally entertain a suspicion of a doubt that we are all okey and to gehenna with the rest of the world.

Greene has taken a Sanine-like figure and has shown what goes into the making of such a character. Cowardice and sentimentality, principally, and a strong sadistic tendency. The ruthlessness is a defense against a world that seems to him inimical. The arrogance is a mask for lack of self-confidence. Jake Perry, the hero, begins early in life to live according to a creed of utter selfishness. After a fist-fight with his father he runs away from home and, after some adventures lands a newspaper job in New Orleans as an artist. He adopts a costume out of Murger to set himself off as an artist against the bourgeoisie and lives in loneliness out of a desire to become a person of mystery to the newspaper men whose experience and assurance he secretly envies. After reaching some eminence in the field of journalism, he turns respectable and becomes a prosperous publicity man, married and presumably secure. The war takes him out of that field and returns him to civil life in New York as a Greenwich Village poseur, who after starving and driving his wife to desperation, becomes a widely syndicated comic strip artist. By the time he is successful, life has become a nightmare to him because of the constant frustration of his desire to be a great artist. When his wife leaves him, he is broken spiritually, defeated—she was the only thing that kept him from going to pieces, that held him to the fundamentals. He attempts suicide. The story is beautifully written, the cadence of the prose always in key with the situation. As the story progresses the reader has a poignant sense of the doom that is to overcome the hero. Coming after *Cora Potts*, that humorous and boisterous account of the rise to the aristocracy of a Southern hetaira, this powerful story shows that in Ward Greene we have a newcomer in fiction who is destined to make an impression on the literature of the time.

D. Stewart's "Sanatorium" is a notable book, tragic in emphasis. Harper & Brothers, publishers

Arnold Bennett's "Journal of Things New and Old," interesting and exciting. Doubleday Doran & Co., publishers





Arnold Bennett writes such a clear-cut prose, febrile and honest, and he has such a lively curiosity that any book of his is assured of at least one reader in me. Fortunately for Bennett there are a great many who feel as I do about his work. His latest book is *Journal of Things New and Old* (Doubleday Doran). There is nothing profound in the volume, but there is not a page that is uninteresting. It is a diary of a novelist whose active and energetic mind is alive to every scene, every adventure in which he finds himself, and to him, apparently, every waking moment of his life is an adventure. And that means a great many moments, because he is afflicted with insomnia. It is fascinating to me to read these intimate, personal notes of the author of *The Old Wives' Tale*. I like to discover that he believes Gloria Swanson is a great actress even though I do not share his opinion. I like to learn that he likes to go to a dairy lunch room and watch the patrons. It is interesting to me to hear that when he begins a novel he knows just how long it will be, into how many parts it will fall, even if he does not know how the story he has in his head will develop and very little more about it than the names and characteristics of three characters.

Delfino Cinelli, a novelist famous in Italy and winner of the Mondadori Prize, makes his bow in English with *The Trap* (John Day Co.), which he himself translates into English. It is a story of love, hatred, passion, cupidity and revenge in their strongest forms. It is an elemental tragedy, motivated by revenge. Stefano, a gamekeeper, bears an ancient grudge against a storekeeper and poacher locally called Crab, because of his disposition. The scene is in the domain of Prince Paolo in the Tuscan mountains. Crab had once severely thrashed and humiliated Stefano. Crab brings a beautiful young bride to the village, and keeps her like a prisoner in his house where their rooms are above the store. The young prince comes to the village and Crab's attractive wife flirts

(*Continued on page 94*)



Right — Ruth Tester with Arline Judge and Fay Brady in the number, "Sing Something Simple," in the Second Little Show, at the Royale Theatre

Center — Alfred Lunt and Lynn Fontanne in "Elizabeth the Queen," opening at the Guild Theatre, October 13th

Lower left — Ivor Novello in his play, "Symphony in Two Flats," at the Ambassador Theatre

Lower right — Leslie Perrins in "Insult," now playing at the Forty-ninth Street Theatre

Broadway To Date

The Passing Show, Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



"THE TORCH SONG"

ONE of the most fascinating themes—old but very young—is the relation between the sex instinct and the religious instinct. Among modern playwrights and novelists the two most famous of these studies are "Thaïs" and "Rain." It has been the theme of many plays which have failed of late years. But through the showmanship of Arthur Hopkins and the pen of Kenyon Nicholson this theme has been given a new and interesting angle in "The Torch Song," the season's first unquestioned success.

Here we have a singer in a Cincinnati cabaret and a traveling salesman. They are ordinary types and quite smitten with one another. But Howard finally decides to get married and jilts Ivy in a note. She goes Salvation Army—a handsome captain is in this Corps of the Lord—and a year afterward Howard, still traveling, drinking and girling, meets Ivy in Pomeroy, Ohio. Eros faces the Lord—and the Lord gets a dreadful drubbing in the big scene of the play in Howard's hotel bedroom, where Ivy, after sparring two hours with Howard in Original Sin, rips off her Salvation Army uniform, takes to corn-mules and stages a dance with her anointed tambourine.

Howard is shocked, but his conversion to the Lord at Ivy's apostasy is not psychologically convincing, while Ivy's pagan turnover, played splendidly by Mayo Methot, is true to form. *It* is stronger than Jehovah.

This is a gripping play which goes to pieces in the third act in a kind of Babbitt-like clean-up for the movies. After the Big Captain of the Lord's Hosts nearly chokes Howard to death on discovering Ivy and Howard have sinned in the lovely old way the curtain descends on Ivy looking heavenly. Bah!—she had not the courage to sin greatly.

One of the high lights of this performance is the superb work of Guy Kibbee as a humanly cynical, sousing old drummer. He almost walks off with the play. Dennie Moore as a small-town hayrick flapper was fine. Reed Brown, Jr., as Howard was lifeless.

Mr. Hopkins is the star in this play.

"THAT'S GRATITUDE"

Frank Craven and John Golden know where the box-office money is buried. It is in the pockets of the

(*Continued on page 96*)







Coverlets, Blankets, Comforts

When Winter Comes, Bedroom Luxuries Take on a New and Imperative Significance

By JULIET and FLORENCE CLARKE

Left—This beautiful blanket of pure, soft wool is of rose, blue, pink, gold, orchid, green or peach, bound with satin ribbon to match. Courtesy North Star Woolen Mills

EXQUISITE laces, gorgeous velvets, sumptuous satins, rich silks, heavy taffetas and crêpes are the most fashionable fabrics for luxurious bed coverlets and covers for chaises longues. When lace is used, it is laid over heavy satin to throw the delicate designs into high relief, while the textiles are enriched with embroidery in silk or metal threads, are quilted in elaborate patterns, or left plain and finished with single, double and even triple frills or with corded, scalloped or battlemented edges. Sumptuous coverlets of beige satin are embellished with elaborate, all-over designs of Beauvais embroidery in silver threads, or with a central medallion surrounded with an intricate pattern in the same delicate silver stitchery.

Many coverlets of heavy silk crêpe are ornamented with elaborate Italian "Trapunto" quilting, the intricate "stitch-between-stitch" technique, which reached its highest perfection in the fifteenth century; its revival is the most valuable contribution to modern decorative needlework. Many rare examples of this beautiful handicraft may be seen in the galleries of Florence and on the linen vestments from Mediæval Spain in the Metropolitan Museum. The elaborate design of Trapunto quilting on an exquisite couch cover is adapted from a fragment of a famous Gothic tapestry, the original coloring being marvelously reproduced. Vines and flowers quilted in delicate tints appear on a chaise longue cover of gold-colored silk crêpe, with a plaited, scalloped flounce, and an exquisite crib cover of peach crêpe, lined and ruffled with peach taffeta, has a central medallion of roses and leaves of Trapunto in delicate pastel colors.

Coverlet of Swiss taffeta, hand-stitched, with scalloped edge, filled with lamb's wool. Courtesy Grande Maison de Blanc

PHOTO BY DANA B. MERRILL





Above—Paneled interior showing 18th Century bed, draped in rose taffeta, with rose and gold fringes. Courtesy Rose Cumming. Sumptuous beige satin coverlet and pillows with elaborate Beauvais embroidery rich with silver threads. Courtesy S. E. Menyer

Style and color are of paramount importance in blankets as in every other article of house furnishings, and as the ensemble idea is the dominant theme in equipping sleeping rooms, decorators are selecting the furnishings with meticulous care. Sometimes color harmony is desired, sometimes color contrast, but whatever effect is wished, it is to be found at its loveliest in the new pure wool

blankets, with their exquisite tones. Although blankets were not primarily intended to be part of the decorative scheme of sleeping rooms, their textures and colorings are today in perfect harmony with the most modern ideas in decoration.

Few persons realize the many processes through which wool must pass from the fleece on the back of a sheep filled with sand, dust, seeds, chaff and twigs, to the luxurious snowy white or delicately tinted blankets. First the fleece must be sorted by hand into its various grades or qualities, then the selected fleeces are taken to the washing vats, where they are passed through several baths to remove the oil, dirt, grease and grime accumulated during the long months of grazing. After drying, the various dyes are applied either to the fibre in the fleece, to the yarn, or to the finished fabric. Although the process is more expensive, greater uniformity of color is obtained by applying the dyes to the fleece.

To insure greater strength and to obtain fleecier nap in the blankets, several different qualities of fibres are blended by passing the selected wool through a machine that combs and mixes the fibres, and at this stage a portion of the oil removed in the cleansing is replaced in the wool, to facilitate handling in the succeeding processes of carding, spinning, weaving and finishing: when, after the fibre is again washed, it is taken to the napping machine, where it is brushed by tiny wire points, or with the vegetable seed pods known as "teazels", the hooked spines of which raise the free ends of the wool fibres gently, to form the fluffy coating of soft nap upon which depends so much of the lightness and warmth of the blanket.



Above—From pure, soft, fluffy wool, of the finest quality is woven this beautiful peach colored blanket, finished with wide satin binding. Courtesy The Esmond Blanket Shop

Below—Elaborate coverlet of fine Alençon lace and embroidery over Honan silk. Courtesy James McCutcheon and Co. W. A. Hathaway Co., decorators



PHOTO BY DANA B. MERRILL

Pure wool ensemble blanket in green with deep rose ends, finished with a four-inch satin binding. Courtesy Old Town Woolen Co. W. A. Hathaway Co., decorators

For warmth and beauty of color, nothing more luxurious can possibly be imagined than the new single or double pure wool blankets, plain snowy white, or with two-inch stripes of rose, jade, peach, orchid, blue, or pink, bound with matching four-inch satin ribbon. Other blankets in delicate pastel tints are entirely plain, or have borders in contrasting tones nine inches wide on either end, ensemble blankets these are called and are finished with exactly matching wide satin ribbon. Lovely, reversible, double weave blankets emphasize the beauty of contrasting colors and these may be obtained in gold and peach, orchid and green, light blue and apricot, Oriental blue and peach, rose and green, copper and yellow, orchid and peach, tangerine and brown and jade with emerald, the latter two designed especially for masculine use.

Single "top cover" blankets of pure wool show a new "mildly modernistic" zigzag weave, which adds distinctive charm and gives an extremely soft effect to the exquisite pastel colors or the gay plaids in

(*Continued on page 98*)





Robert E. Fowler, Landscape Architect for the Pool Garden, as well as the entire Boudy garden reproduced in June ARTS & DECORATION

The Pool in the Walled Garden of Richard Bondy

The planting in this lovely pool garden includes Cryptomerias and Cedars for accents, together with Japanese Yews, a few Rhododendrons, Iberis, and Phlox subulata for winter effects. There is also dogwood, and sweet-smelling annuals and perennials. Flowering plants in tubs are used around the pool, and various aquatics are in tubs in the pool itself



Elsie Sloan Farley, Decorator

A Group of Distinguished Rooms: The Ultimate in Furnishing and Fitting the Bathroom

Some Lovely Examples of the Modern Bath Which Combine Luxury and Utility and Achieve the Highest Degree in Comfort

Sea-gulls and graceful herons appear in the wall decoration of this luxurious bathroom in the town house of Mr. and Mrs. J. P. Donahue

The floor of the bathroom of Mr. Kobler in his New York apartment is African onyx in tones of red, white and black. The tub is mosaic

French & Co., Decorators



IN these modern days of ceaseless activity, a hot bath often has to take the place of a few hours of much needed sleep; and due to this, perhaps, the bathroom has been transformed from a room of strictest utility into a room where one finds relaxation and stimulus. Hand in hand with this new development, has gone a change in appearance and appointments, until in most modern houses and apartments, the scheme of decoration for the bathroom is as carefully planned as that of the drawing room.

The bathrooms illustrated here are typical of the modern, luxurious bathroom which is often combined with a dressing room. A guest bathroom in the town house of Mr. and Mrs. James P. Donahue is done in a general color scheme of turquoise and peach. Pink Sienna marble is used for the tub, with metal fixtures of gilt. The carpet is a peach-yellow and the window draperies are turquoise and peach, as well as the drapery of the dressing table. The beautiful wall decorations were done by the Baroness Doblhoff of Vienna, and show white sea-gulls and graceful white herons with brilliant red beaks, against a background of tropical blue.

African onyx in mottled red, white and black is used for the floor in a bathroom in the New York apartment of A. J. Kobler, Esquire. The walls are of buff colored tile and the cove ceiling of ornamental plaster is old ivory. In this luxurious room, the tub is sunk about two feet below the level of the floor, with two steps leading down. The tub itself is of colored mosaic, and the railing around it of gold plaited bronze, as are the other metal fixtures. Over the tub is a bas relief in the same metal. The hand basin, also of African onyx, has an ornamental, painted wood enclosure, with recessed mirror and shelves

above. The shower and toilet are in enclosed niches.

Slightly more conservative in treatment but equally luxurious is one of the bathrooms in the home of E. J. Stotesbury, Esquire, at Palm Beach. The marble tub with its stepping stone of marble is set in a small curved recess which has marble walls, and curtains which shut it off from the room. The floor is of black and white marble, and the walls are panelled in wood. When the tub is curtained off, the room is an elegant dressing room with all the necessary appointments.

In the home of Joseph Snellenburg of Philadelphia, one of the most attractive bathrooms has an interesting arrangement of reflecting mirrors. One mirror is over the sunken tub, which is of deep pink marble with a band of black marble. The other mirror is over the wash basin which is carved out of a solid block of the same marble used for the tub. Over the tub is a dolphin carved in a marble slab from which gushes the wa-



Addison Mizner, Architect

PHOTO BY MATTIE EDWARDS HEWITT

The tub set in a curtained recess is a practical arrangement for the combined bath and dressing room, in the Palm Beach home of Mr. and Mrs. E. J. Stotesbury

Mirrors reflect the tub and bowl carved out of a solid rock of pink marble in this simple, beautiful bathroom in the Philadelphia home of Mr. J. N. Snellenburg

Apricot and green are the colors chosen for this bathroom, the black marble floor creating the note of contrast. The curtains, stool cover and window drapery are in harmony

Seventh in a Series of Distinguished Rooms. In the December issue interesting Nurseries will be shown

Milton H. Blum, Decorator

PHOTO BY MATTIE EDWARDS HEWITT



McMillen, Inc., Decorators

PHOTO BY DRIX DURYEA



ter. The floor is of a light pink and cream marble and the walls are painted cream color. The toilet and shower are in separate recesses. Crystal chandeliers and wall fixtures are used in this lovely room.

An attractive bathroom in the home of Duncan A. Holmes, Esquire, has the bathtub of terre verte, marbleized, set in a niche with shower curtains of apricot color and the window draperies in the same color. The floor is of black marble and the walls pale apricot, marbleized. The mirror over the tub is painted in an amusing manner in green, cream and gold.

Reminiscent of bathrooms seen in the ruins of old Roman palaces is a bathroom in the home of Mrs. Paul Fagan at Pebble Beach, California. The walls are of Doria stone, with an appearance of great antiquity. The huge sunken tub is a brilliant blue, with an outer band of mosaic in blue and white; and the floor is also of colored mosaic. In the apartment of Mr. Grover Whalen, Esquire, in New York, one of the bathrooms has the walls covered in an imported marbleized paper and the floor is covered in marbleized linoleum with a central star design. The tub is set in a niche, as is also the shower and toilet. The bathroom is used also as a dressing room, and has delightful pieces of French Provincial furniture. The draperies are of bright orange, with yellow gauze used for the glass curtains.

That the smaller bathroom may be made just as inviting and comfortable as the more luxurious, is proven by a bathroom in the New York apartment of Miss Kathryn Murphy. Here the built-in tub has curtains of pale green with a trim of rose colored ribbon. The same treatment is used on the hand basin. Silver tile is used on the walls, and above the tile is a delightful paper of pale green with rose colored flowers. A pot of ivy on the window sill, shining crystal bathroom bottles and towels in pale green and rose add to the charm and cheerful atmosphere of the room.

There literally seems no end to the charm to be developed in the modern bathroom. It may be made very classic, quite Pompeiian, or, very intimate and playful, with all sorts of sea animals disporting themselves in the tiles on the walls and floor. And the colors for the modern bathroom are too delightful. The rubber curtains and sheets come in every conceivable brilliant and pastel tone and the bath and wash stands themselves may be had to match any color scheme. As a rule, however gay the bathroom may be in color and draperies, there is a certain austerity to the outline, especially where any architectural treatment is introduced, as in the Grover Whalen room. In the main, there is a suggestion in the decoration of the general period of the interior of the house, although this is not essential. In matters of fittings, one finds the extreme of convenience in hot and cold and salt water supply, in beautiful fixtures, in the very last word in the way of colognes, toilet waters, scented salts, powders, etc.

The large bathroom often includes the equipment of the dressing room with a beauty table, and low dresser.

Reminiscent of the baths found in the ruins of old Roman palaces is this sunken tub in a floor of mosaic, in the home of Mrs. Paul Fagan at Pebble Beach



George Washington Smith, Architect

PHOTO BY DRIX DURYEA

Below
A combined dressing and bathroom, in the apartment of Mr. and Mrs. Grover Whalen, is done in tones of black and white, yellow and orange, with French Provincial furniture

Right, below
The smaller bathroom may be made as comfortable and inviting as one more luxurious with cheerful color scheme and accessories. In the New York apartment of Miss Kathryn Murphy

John Wanamaker, Decorators



Pierre Dutel, Decorator





A few of the 500 Buddhas in the Temple of the Genii, Canton, China. They seem to be gossiping vivaciously. Courtesy Canadian Pacific Steamships

Highways and Byways of Romance

Through the Old World and the New—Sunlit Autumn Trails of Rapture—Picturesque Places and Peculiar People—Hunting Holiday Happiness, Here and Abroad

By HENRY WELLINGTON WACK F. R. G. S.

Author of: The Religion of Travel—Autumn in the Mountains—Ports O' Heart's Desire—Lamps of Memory—The Glory of Dead Kingdoms, etc.

"I have dipped my paddle deeply, I go gliding long and far,
Where the foot of man is alien, and the little wild things are.
There is in my heart a rapture such as man could never feel,
With his finger on the trigger, or his hand upon the reel!"

IN that precious little storehouse of jeweled light from the Orient—*The Wisdom of the Chinese*—by our fellow-rambler, Brian Browne, the American traveler abroad will find one of the surprises of a lifetime. As a people intent on our own affairs and skeptical of "heathen" civilizations—as we smugly refer to them in our own darkness—we, who frequently traverse the face of the earth in unseemly haste, have never discovered the Chinese in the China of earlier dynasties. We are, therefore, amazed when, in *The Eastern Question*, Sir Robert Hart says so much in favor of a people whom our travelers frequently observe superficially, seldom study profoundly. "They are well-behaved, law-abiding, intelligent, economical and industrious; they can learn anything and do anything; they are punctiliously polite; they worship talent; and they believe in right so firmly that they scorn to think it requires to be supported or enforced by might . . . they possess and practice an admirable system of ethics, and they are generous, charitable and fond of good works; they never forget a favor, they make rich return for any kindness . . . they are wonderfully gifted with common sense. . . . In no country has 'Honor thy father and mother' been so religiously obeyed, and because it is so their days are long in the land God has given them."

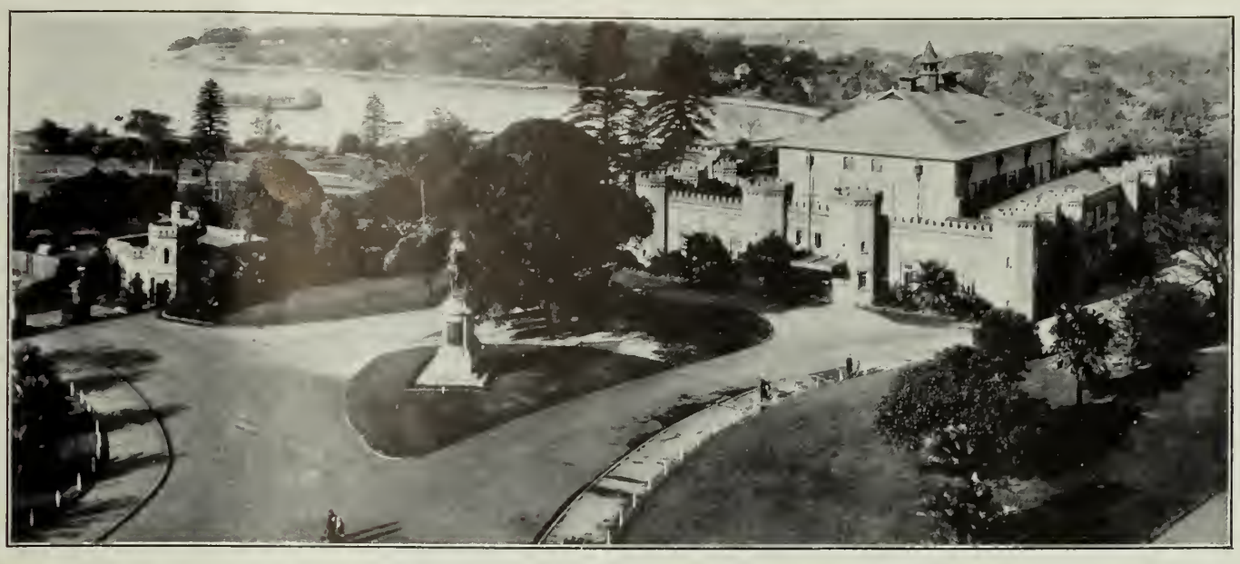


Ox Transport in Sumatra—a native slow transit system that will not budge before modern progress. Courtesy Thos. Cook & Son

Round-the-world tourists this winter may remember this with profit, as they stop and



Ruins of a Greek Temple at Taormina, Italian Riviera, on the shore of the Mediterranean. Courtesy Hamburg-American Line



View of the beautiful Harbor of Sydney, Australia, with the Conservatory of Music in the foreground. Courtesy Ewing Galloway, New York

look around in the Orient. Those parts of China visited on next Winter's Cruises are not likely to be in a state of civil disturbance. At least that is the travelers' hope. Our Autumn is the season of nature's magnificence. There is nothing in the world more beautiful than the glory of our mountains when the wine tints of the maple warm the amber tones of birch. Each little hill and mount seems to distil its own hazy, romantic coolness when the mantle of evening descends upon a sunny day. Brooks that gasped with parched beds in summer, now gurgle and gossip again in their regained gladness. The sun is brassy in its hardened noonday glare. Mists of an orchid texture veil



"Wajang Koelit," or Leather Opera, by Javanese musicians, attended by world tourists on the S. S. Resolute of the Hamburg-American Line

the early morning in a peach bloom glamour. From an intangible mirage, the dawn soon glows into a glorious effulgence of golden light. Subtle blue and azure vapors fondle the base of tree and shrub. A bejeweled bridal veil of gossamer moisture beglints the scenic splendor of autumn days on mount and meadow, in marsh and moor. It is time to summon the dog, take up the staff, the gun and sketchbox, and go forth into the cool depths of the forest, glade and field, and there—"Have little care that life is brief, and less that Art is long. Success is in the silences, though fame is in the song."

PLAN HOLIDAY AND WINTER VOYAGES NOW:

This is the month when prudent travelers plan their autumn, holiday and winter voyages. Beginning with short Thanksgiving cruises to the West Indies, Bermuda, Cuba, Porto Rico, New Orleans, Mexico and California, the cool-weather travel season for short trips extends, in December, into the longer foreign voyages—the Mediterranean, South African, Spanish, Holy Land, Japanese, Hawaiian, Australian, Pacific Islands and the great round-the-world voyages of four months and longer.

Native Samoan Square on a Market Day, Island of Upola, Samoa, where Robert Louis Stevenson lived during the last years of his life and greatly befriended the natives. Photo by Burton Holmes from Ewing Galloway



The American habit of traveling on land and sea is

(Cont. on page 108)

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Colonial Home Nearly Two Centuries Old

The Restoration of the Old Captain Gardiner Place at Narragansett Has Been an Artistic Success Both in the Architecture and Furnishings

By ROSAMOND MONTAGUE HANSCOM

Architect for Restoration—Peter Soderlund

PHOTOGRAPHS BY TONY VON HORN

A FEW years ago on a tree-lined New England street stood a little house of honorable ancestry but very shabby appearance. From under beautiful old shade trees it looked out upon the sparkling waters of Narragansett Bay. Inside, floor boards creaked and windows rattled when east winds blew across the salt marshes, and one was a little apprehensive of the ceilings. But certain home-loving eyes saw its dormant charms, and the patient old house which has watched the doings of the town of East Greenwich, a part of the town of Warwick, since 1750 when it was built by Captain Oliver Gardiner, of Newport, Rhode Island, became the delightful present home of Mr. and Mrs. Howard B. Allen.

Captain Gardiner was a sea captain and lived there many years. After his death, the house changed hands numerous times. In 1923 Mr. Allen bought it from the estate of Thomas W. Chace, of Providence. The work of restoring it was done by Peter Soderlund, architect, but the interior work was done under Mrs. Allen's personal supervision. Old houses have always been an interesting study to her, and the perfect harmony of color and the splendid arrangement of every room of her home bespeaks this interest.

The house is white with moss green blinds, and in summer, green and white awnings protect it from the sun. There are huge original chimneys at each end of the house to take care of the five fireplaces. Original wide floor boards, H and L hinges, ship hinges, old beams, including a massive summer beam in the living room, and brass knobs were a part of the old house.

Most of the furnishings are antiques, having been in the family for one hundred and fifty years or more, Mr. Allen being a descendant of Roger Williams, also of Richard Waterman, one of the first settlers of the town of Warwick in which the house is located.

Square meshed net curtains of orange with apple green borders are a brilliant contrast to the white inside shutters in the living room. The scenic wall paper, which is a copy of an old design, is in two shades of gray. The rug is in shades of blue. This is a particularly beautiful room facing the bay. The mantel is old and the tiles were in all probability brought home by Captain Gardiner from one of his voyages to distant lands. Lovely old candelabra, with crystal pendants, which have been adapted to the use of electricity form an interesting mantel group. Maple ladder-back chairs, a very beautiful drop leaf table, and other antiques contribute to the charm of the living room. The cabinet desk which is shown in the photograph at the left is very old and very lovely.



The home of Mr. and Mrs. Howard B. Allen at East Greenwich, Rhode Island

Corner of the living room charmingly done in genuine Early American fashion



Fireplace side of the living room, finished and furnished most appropriately to the date of the old house

Grinling Gibbons

MASTER OF DESIGN



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IN the difficult art of wood carving, Grinling Gibbons, during the eighteenth century, achieved a skill unexcelled to this day.

His elaborate, intricate carvings, which decorate the choir stalls at St. Paul's, the rooms at Kensington Palace and Hampton Court, England, are valued beyond price. Nowhere did his supreme artistry in design and execution have more successful play than in the wealth of carving he did for the Duke of Somerset at Petworth.

BROCATELLE INSPIRED BY GIBBONS

Schumacher has taken inspiration from these famous carvings and, with consummate skill, woven a brocatelle of singular beauty.



These carvings around the portraits of Lord and Lady Seymour at Petworth show Gibbons' mastery of intricate design and his faultless skill in wood carving.
(Cuts from "Grinling Gibbons and the Woodwork of His Age," Charles Scribner's Sons.)

This Schumacher brocatelle, inspired by the Grinling Gibbons wood carvings, has a very soft texture almost as pliant as satin, allowing unusually beautiful draping possibilities.

You will find in the Schumacher collections authentic designs of all periods as well as an extensive range of trimmings to harmonize with every type of fabric.

"*Fabrics—the Key to Successful Decoration*" . . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will be sent to you without charge, upon request.

Write to F. Schumacher & Co., Dept. B-11,60 West 40th Street, New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



F·SCHUMACHER·&·CO.



Dining room in the Allen home. Color scheme here is yellow and green. China, pewter and glass are all heirlooms

the floor which is green. Most of the pieces in this room are also heirlooms of the owner's family. One of the carved maple four-poster beds is an original and the other is a very beautiful reproduction.

The sturdy comfortable pieces of furniture chosen for the Allen home remind us that comfort was the real idea of home making and homebuilding with our Puritan ancestors. The spacious rooms of this New England house, the sensible plainness and dignity of its appointments, speak well for such ideas. The beauty of this particular home is due to the appreciation of the owners for things in keeping with the romance of the old house itself, both exterior and interior.

and King Streets. They came of a family of potters in New Bedford, Massachusetts, and during the whole time of the Revolutionary War they made red clay cups and saucers and plates to supply not only East Greenwich, but all the places along the bay, for importations were at a standstill. They dug the clay from nearby and carried it to their shop. There is little of this pottery to be found today.

There is a very interesting story connected with the barn which was originally on the place but which has recently been removed. It is said to have been used as a prison during the stormy days of Colonial times, and the children who played there just before it was destroyed told excited tales of climbing down ladders to dark dungeons below, where chains attached to the walls were mute evidence of the use to which this place was at one time put. The bolder young adventurers explored the underground passageways, but the more timid youngsters generally scrambled up and out to tell of the awesome place they had seen.

Most of the pieces in the bedroom are also heirlooms, including a maple four-poster bed, some old Windsor chairs, and hook rugs



Through French doors beside the fireplace, one steps from the living room onto the roomy piazza, just a step up from the lawn. There, against the massive stone chimney is a high-back wooden settle.

In the dining room is very old yellow wall paper of geometric design which is in excellent condition. The color scheme of this room is particularly lovely. There are apple green and yellow curtains. The old painted chairs in the alcove are yellow. Colorful old china and gleaming silver are on the shelves of the corner cupboard, which is a reproduction of a Colonial cupboard, while pewter chargers, plates, porringers and other pewter objects glow on the shelves of the open cupboard with matching top moulding. The rich colors of old glass are reflected from pieces on shelves in one of the windows. The Lowestoft punch bowl is a family heirloom. The fireplace in this room is also bordered with old tiles.

In the bedroom shown, the wall paper has a sand ground with green, lavender, and yellow flowers. The frilled tied back curtains are green and lavender, and these colors are repeated in the woven and hooked rugs on

Corner of the dining room, interestingly finished with early American painted chairs, a fine old court cupboard, and some old pewter

During the 250th anniversary of the Town of East Greenwich, in 1927, the Allen home was opened to the public. It proved a most interesting link with the past history of this Rhode Island settlement which has such an alluring background for stories of historical interest. Here, in 1774, the Kentish Guards formed, a group of 180 valiant men who banded together to protect their lives and their property. The organization became a part of the Colonial army and is still active as a military unit.

East Greenwich pottery was first made in this town in 1775 by Samuel and Isaac Upton, brothers who had a shop and kiln at the corner of Marlboro





Rich *in* Texture, Brilliant *in* Tone, *Orinoka Colorfast* Draperies *give the* Spanish Room *its* Striking Charm

UNDER a brilliant southern sky, the Spanish house lies low and graceful. Autumn sunlight floods it in golden waves. But within are great, cool rooms, whose quiet walls provide a restful background for rich furnishings.

This house must be curtained and upholstered with more than casual care, for only *permanent* colors can withstand the intense light of a subtropical climate. Only Orinoka Colorfast Fabrics will give you at once the rare loveliness of authentic Spanish designs and the unquestioned assurance that even under these severe conditions their beauty will not fade.

This handsome Spanish grille chenille which curtains the casement doors will lose not a tinge of its striking color. This Chambord damask chair may stand in a sunny corner for months. These satin cushions will never be streaked where the light has beaten upon them. For all these materials are woven threads, hand-dyed by a special process. And the patterns are as exquisite as some delicate tracery of wrought-iron work which you might see in romantic Seville or Barcelona . . . sources, indeed, from which we took them.

For other rooms, in other styles, there are equally beautiful Orinoka Fabrics . . . satins, brocades, and taffetas . . . tapestries . . . velours . . . metal cloths . . . colors and textures for any decorative plan you may wish to follow. The range of Orinoka colorfast designs is truly extraordinary. Select them when you are furnishing your home. The Orinoka Mills, 183 Madison Avenue, New York City.



Draperies for the Spanish room reproduce the delicate wrought-iron work of old Seville. From the 1930 *Orinoka booklet*

Send 20 cents for a full-color booklet of new interiors

Hope Harvey, authority on decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. For a copy, enclose 20 cents (in coin) with the coupon.

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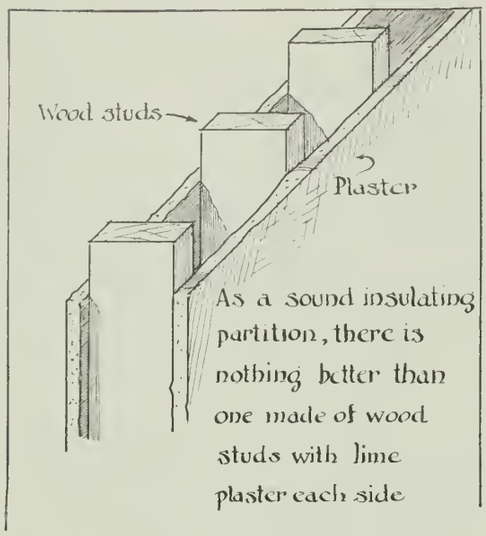
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Building and Equipping Your Home

Construction in Floors and Walls that Will Reduce Noise Is Becoming a Matter of Increasing Importance to Builders and Owners of Homes

By H. VANDERVOORT WALSH
Assistant Professor of Architecture, Columbia University



As a sound insulating partition, there is nothing better than one made of wood studs with lime plaster each side

MEN and women who are building fine houses are increasingly interested in the construction problems of their houses, as well, of course, as in the architecture and interior decoration. For some years, however, there has been a great interest in home building among home-owners and in interior decoration among home-makers, but it is only in the last few years that there has been such a wide-spread, intelligent interest in the way houses are made and finished.

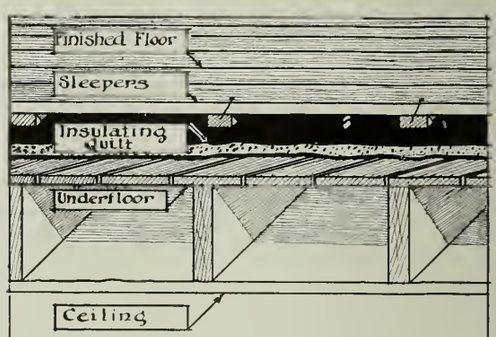
This may be because Americans are becoming more a body of home lovers who want permanent homes—homes not only to gladden the days of the owners, but to be inherited by generation after generation. And so, perforce, the actual construction of the house has become of really vital importance and interest—how the walls are built, just what is done with the floors to make them permanent and shut out the noise, just how windows and doors are constructed and set in as shields against drafts, the placing of a house for sunlight and adequate wind. In fact, every point of view that makes a home more desirable to live in and more satisfactory to inherit.

It is because of this increased interest in all the detail of building that we are publishing, month after month, building articles by people of authority.

Ordinarily we have to accept the inadequate protection against the unwanted noise afforded by the usual methods of construction, because little or no thought is given to this matter. However, this indifference is passing and new and better methods of sound insulation are being invented.

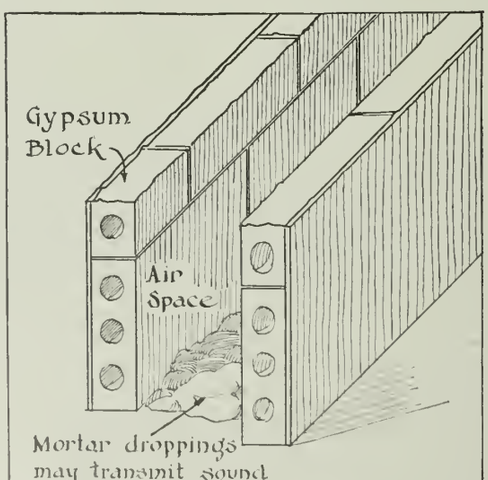
The problem has been a difficult one to study, because there is such disagreement between listeners. Moreover, methods that were often found to be good in laboratories are not possible of reproduction in ordinary building practice. Even now, one cannot be too positive in stating conclusions, because manufacturers of different materials are very jealous of the sound deadening qualities of their own product and have obtained tests to prove their claims. Often the difference between one or the other is so slight that any distinction discovered in a laboratory test means nothing so far as the human ear can detect. Methods suggested for correction, too, are often so complicated that many mistakes in execution are made by workmen to the complete nullification of the sound deadening qualities.

For example, in building a wooden floor that transmits less noise than the usual one, there has been used for many years a type, called the floating-floor, which if correctly built is fairly efficient, but can be easily spoiled by one or two nails driven too far. The common method of constructing a wooden floor of two by ten inch wooden joists with rough floor boards on top, then a layer of building paper and the finished floor nailed on this, sets up no barrier to the sound of foot steps. If the plaster ceiling is not built below and the beams left exposed, the noise transmitted is very intense. For this reason, in non-fireproof apartments and in ordinary homes, the noises above are heard distinctly below. To correct the evils of such a floor, the above mentioned floating-floor was invented, which consists of replacing the building paper with a thick quilt of hair, vegetable fiber or eel grass and then laying the finished floor on top of this without nailing through the quilt. One nail that connects top floor with underfloor may spoil the noise deadening properties of the whole construction. As the top flooring must be nailed to something, strips of one by three wood, known as sleepers, are laid every 16 inches on top of the quilting and the floor boards nailed to them. But all this work to cut down on the sound transmission is lost if one or two nails are driven through the quilting to the underfloor. This is a mistake that is so easily made and so hard to correct that often the extra money spent to build such a floor seems wasted, even when the floor is well built. If any reader desires to soften the noise of feet on the floor above the living room, study, library, den or dining room in a house already built, one of the best and simplest methods is to buy an under-rug, made of sheets of sponge-rubber cemented together. Although this is practically a new use for sponge rubber, yet when it is put under a carpet or rug, the absorption of the noise of treading feet is marked. The rugs, too, take on a feeling of luxury and softness not possible to describe—a detail of genuine value. The usual fireproof floor construction used in high grade apartments is in itself a fair protection against sound transmission, because the rough underflooring is nailed to wooden sleepers that are laid on cinder fill over the reinforced concrete floor slabs. This cinder fill has a deadening effect on sounds from above.



Finished floor nailed to sleepers which lay on the insulating quilt. One nail that penetrates thru quilt to under floor may spoil sound proofing.

THE · FLOATING ~ FLOOR ·



·AN · AIR · SPACE · BETWEEN · ·TWO · MASONRY · PARTITIONS · · INCREASES · SOUND · INSULATION ·

Now curiously enough, although this floor construction in fireproof apartments is a better noise barrier than that used in non-fireproof buildings, yet the partitions usually set up in the cheaper type of building are better sound deadeners than those used in the former. In the non-fireproof buildings, the partitions are made of wood studs with plaster on wood lath, each side. When the plaster is the old-fashioned, soft lime-plaster, the sound insulation properties of such a partition are better than any known type. Conversation carried on in an ordinary tone of voice is reduced to inaudibility on the opposite side of the partition, and if there are the usual external noises of the street coming in through the windows, a shout on the other side is hardly noticeable. However, today the effectiveness of this type of partition as a sound barrier is usually lessened, because the plaster commonly put in is harder, having a good deal of gypsum in it. These hard wall plasters although providing many advantages reduce the noise insulation of the construction. Yet even with the hard wall plasters, this parti-

(*Continued on page 104*)

For Mothers who spend Happy hours with Children in the Nursery



In the nursery, every arrangement is made with a view to the greatest possible convenience, comfort and safety. The nursery telephone contributes to all of these. It makes it possible to be with your children, and at the same time keep in close touch with outside matters as well as household affairs. Appropriate signaling devices, such as lights, buzzers and soft bells, are available.



Every worth-while young man has friends he likes to call up often. And he certainly appreciates being able to talk over his own telephone . . . in his own room.



The daughter of the house enjoys the convenience of her own telephone. It makes the room so completely hers . . . and enlarges the circle of her friendships.

The nursery telephone is a convenient pathway to the outside world...as well as to other rooms within the home

PROBABLY there is no room in the house so important, in a mother's eyes, as the nursery. Quite naturally, a telephone should be considered an essential part of its equipment.

It gives you ready access to neighbors, or to friends in distant cities . . . and them to you. It saves trying trips to distant parts of the house, and avoids the necessity of interrupting games that are so important to children. When away from home, it lets you speak directly with the nurse, without her leaving the nursery.

If the children are far beyond the nursery age . . . if they are, in fact, almost young men and women . . . telephones are still important. For the younger members of the family have their own interesting activities, and they appreciate the convenience and courtesy of their own telephones . . . in their own rooms.

Telephones add to the comfort of every part of the house—and every member of the family. And their cost is nominal. Let your local Bell Company Business Office help you plan the most suitable telephone arrangements for *your* home.

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES — BELL SYSTEM



The Amateur Gardener

By GRACE A. YOUNG

Illustrations courtesy Wayside Gardens



THE most interesting garden laboratory in America is your own garden—and your neighbor's. This collection of practical ideas on topics of seasonal interest to the gardener is a regular feature of ARTS & DECORATION. *If you have a problem you would like to have discussed here, or have made some discovery which will help other gardeners, we shall be glad to hear from you.*

BULBS for early spring bloom can still be put into the ground, except in localities where the soil has frozen deep down. Planting now will save rush in the spring, and insure early flowers. Illustrated on this page are some which pop up so soon after the snow has gone that they seem to be fragile bits of color left by the melting snowdrifts.

WATER LILIES present a problem in winter, especially where it is impossible to flood the pool so that the hardy lilies can live under ice through the freezing season. Often choice plants are left to die for want of some method of preserving them through the winter. Donald Glenn, in *Horticulture*, recommends this procedure: "When ice forms on the pool and the season is definitely over, lift all the plants, remove their leaves and most of the roots of the tropicals, label them carefully with waxed paper tied around the labels, separate hardy and tropical varieties, and pack them in boxes with dead leaves, keeping the hardy lilies in one box, and the tropical in another. Both boxes should then be buried in the garden with a covering of leaves and a foot of soil." He advises taking the hardy lilies out early in April and putting them into the pool, but the tropical plants should stay under ground until around May 10, then be kept in tubs of warm water for about a month until well started.

RHODODENDRONS and young evergreen trees should have their roots well soaked with water before the ground freezes, unless there has been an abundance of rainfall during the autumn. All evergreens winter better when they begin the freezing season with plenty of moisture around their roots. There is still time to set out young trees. The Bay State Nurseries (North Abington, Mass.) has made a collection of dwarf evergreens which are effective for use on small estates. Mulch should be applied to newly planted trees and shrubs even though they are quite hardy. Evergreens are no exception to this rule.



Above—Fritillaria meleagris, in various colors, show their delicate heads in early April. Plant in masses in somewhat dry soil

Left—Crocus versi-color, white, feathered with ruby-purple, growing in a rock garden. Plant bulbs about three inches deep, in drifts

novelty single chrysanthemums. Edward A. White, of Cornell University, has just had published an attractive book on "The Chrysanthemum and Its Culture" (Orange Judd Pub. Co.)

INSECT PESTS live through the winter in the fleshy stems of plants, so a thorough clean-

(Continued on page 106)



Left—Spikes of Muscari or grape hyacinths, a lovely blue and very graceful. Muscari does well in shady spots

Right—Galanthus, or snowdrops, one of the earliest of spring-flowering bulbs. Plant about two inches deep and mulch well

"LILAC CULTURE," a new book by John C. Wister (Orange Judd Pub. Co.), is of especial interest to admirers of this shrub, because, in spite of its abundance, there are a good many problems involved in successful lilac culture. The book contains a comprehensive color chart and list of varieties.

CHRYSANTHEMUMS grown out of doors may be covered with thin muslin or cheesecloth shortly before the buds begin to open. This protects them from dust, wind and rain, and insures more nearly perfect blossoms. During the blooming season observe the largest-flowering frost-resistant plants and make note of them for planting next season. Toddys (Madison, N. J.) are showing an unusually attractive selection of





Furnishing the Home With English Antiques

No. 3. The Dining Room

IT is not surprising that the great refinement of taste occurring in England at the beginning of the 18th Century should affect all manners and customs.

Dining was a custom affected as much as any other and for a number of reasons. One of the most important factors was that added safety of travelling allowed people to visit other countries and to see manners and modes different from their own. The English gentleman who made the Grand Tour brought back with him more refined Continental customs. The importation of foodstuffs which at first were considered great delicacies, encouraged more elaborate dining.

This refinement of taste was naturally apparent in furniture. The heavy dining pieces of the sixteenth century were replaced by the simple, graceful examples of the Queen Anne period.

Chairs were more commonly made in sets for dining room use than previously, but the arm-chair, symbolic of the master of the house, was still retained. The "master chair" continued to be used in subsequent periods.

Dining tables of any considerable size were scarce until the latter part of the century. At first, drop leaf types with swinging supporting legs were used. The first really graceful and comfortable type occurred with the introduction of the pedestal leg, which resulted in the pedestal dining table, so popular today.

Wall pieces at first had no definite characteristics of their own. But with the continued added emphasis on the dining room as an important adjunct of the household, new types were developed. The Adam Brothers were the first to design a side table especially for dining room use, usually with an accompanying pair of pedestals. Later Hepplewhite and Sheraton made all types of sideboards and side tables and also wine coolers, knife boxes, etc., and today we have a profusion of extant models.

The gracious charm and dignity obtainable in a dining room created from a selection of 18th Century pieces are hard to surpass. Such a dining room group is the one illustrated above, chosen from the wealth of dining room pieces in our Collection. Decorators and dealers are cordially invited to visit our showrooms.

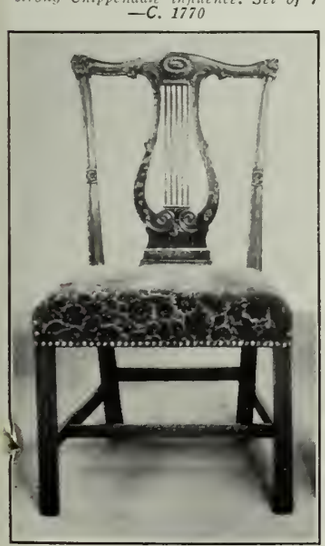


Sheraton Mahogany Serpentine Front Inlaid Sideboard. C. 1785

Sheraton Painted and Gilt Mirror with pair of Sconces to match, C. 1795
Hepplewhite Mahogany Half Circular Side Table, C. 1775



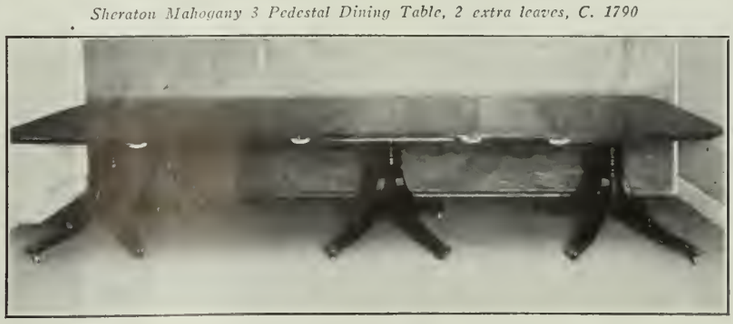
Adam Mahogany Harp-Back Chair—strong Chippendale influence. Set of 7 —C. 1770



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Sheraton Mahogany 3 Pedestal Dining Table, 2 extra leaves, C. 1790



Georgian Fireplaces

(Continued from page 45)



Marble mantel from a house on Marlborough St. London, designed by William Kent in 1735. Courtesy of William H. Jackson Co.

relation to its plan, a cove was introduced above the entablature; this again provided an excellent space for further ornament. The whole was then finished in paint, tinted to harmonize with the furnishings and further heightened in effect, when necessary, by the addition of gilding. This description of an Early Georgian interior embodies the principles common to those masterly creations that were designed by Inigo Jones in the early part of the previous century and shows a very close connection between the two periods.

Prominent among the many able architects of this Early Georgian period, we find the name of Sir William Kent, a versatile designer and able decorator. Kent, who had studied both painting and architecture in Italy, was fortunate in having as a patron Lord Burlington, who provided the assistance that enabled him to collect together the many and various designs produced by Inigo Jones in the previous century. Kent published these designs in two volumes in 1725, thus placing at the service of architect and client alike a valuable collection of designs which could be easily adapted to the new style.

Later in 1730, James Gibbs, an English architect of outstanding ability, published an excellent book of rules; a veritable treatise on the Orders of Architecture, in which he employed a simple and easy method for the proportioning of the various parts of Architecture. This admirable Kent's publication shows a collection of designs by Inigo Jones, and his pupil John Webb, and Gibbs' treatise shows exactly how to arrive at their just proportions. He illustrates his method by first showing examples of the simple mantel type, and ends with the more elaborate form of mantelpiece in two stages.

It must not be assumed from the foregoing remarks, that all the earlier Georgian interiors were of stucco with wood trimmings; many were paneled in wood. Walls protected in this manner are warmer and therefore more comfortable to the occupant and when the size of the room made this treatment practical, wood was generally employed.

The designer took full advantage of the technique employed by the joiner; and gave a most pleasing effect to the walls by recessing the panels a little below the surface of the framing. The edge of the framings were finished with a small quarter round moulding, and the panels were sometimes bevelled around the edges to add greater refinement to the structural necessity.

In these rooms the enrichments to the mouldings, doorways and mantelpieces, were of carved wood. Now and again we find the cornice of the room when rich in detail carried out entirely in plaster, to save the expense of carving by hand the many enrichments that were sometimes used in this member. This combination was permissible, because it was usual at the time to finish both wood and plaster in paint.

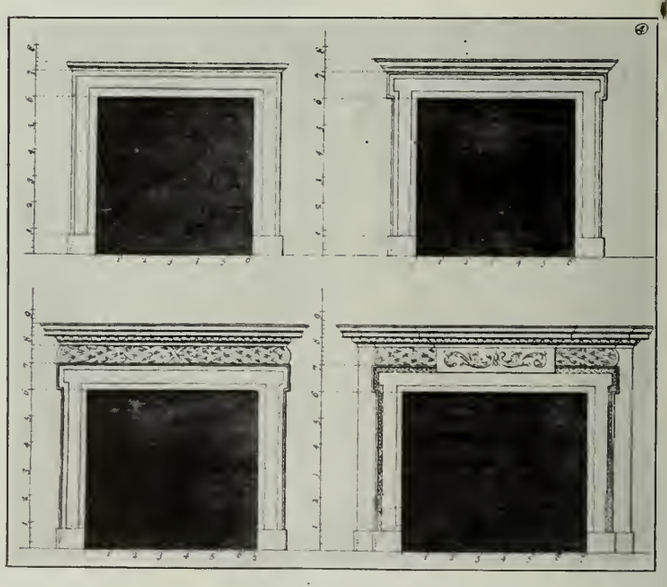
As we progress towards the middle of the 18th Century, the influence of the then prevailing style of France asserts itself—the style of Louis XV. In France the new movement had developed into the most typical of all French styles; structural forms and straight lines were for the most part abandoned for movement, sinuous curves, rocaille ornament and asymmetric balance.

In England the new motifs were grafted on to the earlier Georgian architectural forms. A more frivolous type of ornament was used. The interior treatment became lighter in scale, and more varied in form giving full play at times to the whim and fancy of the designer, as if the great Chippendale, by example, had invaded the province of the architect. So different and mixed were the features both in the furniture and the background, that it seemed as if several new styles would emerge all at the same time.

An attempt was made by several designers to collect together the scattered ideas and weave from them a definite style. Chippendale with the aid of Locke and Copeland published a book of designs for furniture in the new manner, in which were several

(Continued on page 86)





Two illustrations on this page are from "Gibbs book of Rules" showing typical Early Georgian Mantelpieces, inspired by the works of Inigo Jones



Superb statuary marble mantel, carved by Flaxman, from London mansion of the Marquis of Blandford, Adam period. Courtesy Todhunter, Inc.

clearness, rapidity and precision of Gibbs system was such that it became the principal work of reference for builder and craftsman.

I have singled out these two publications for mention, at this time, because they both show many chimneypieces of similar character and design.

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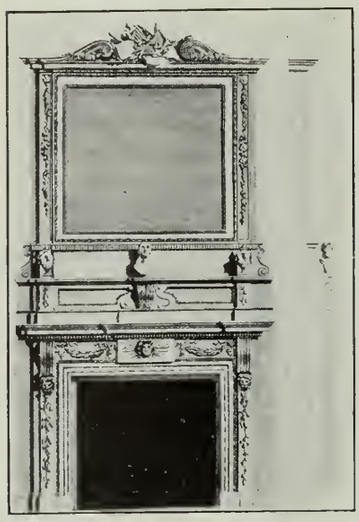
Georgian Fireplaces

(Continued from page 84)

mantelpieces, showing an attempt by the furniture maker to influence the architectural features of the room to be furnished.

Abraham Swan, a builder architect of the time, and a very skilful designer, published a work on architecture and interior decoration, which sums up the situation and presents in usable form, designs and details for wall treatments, staircases, and mantelpieces in the new style, which for want of a better name we call Chippendale.

These antique Georgian wood paneled rooms are in much demand today. There is a universal tendency, however, towards the removal of the original painted surface, especially if the detail is rich in carving. Another important reason that makes for the popularity of these early rooms is on



Mantelpiece designed by Isaac Ware, for the Library, Chesterfield House, Mayfair, London. Courtesy William Helburn, publisher

account of the natural coloring and texture of the old wood itself after the paint has been removed. Upon examination it would appear that this pleasing tone was developed to some extent by the surface absorption of pigment or vehicle employed for the under coat of paint. The striping or grain in the wood has taken on a darker coloring than the surrounding surfaces and in effect it is not unlike pencil cedar.

Another notable architect and decorator of this time was Isaac Ware, who designed many important residences in the metropolis, including Chesterfield House, Mayfair, London. He in turn published a book of unusual merit "The Complete Body of Architecture" in which many important designs are included for interior decoration and for chimneypieces, the latter usually in marble in different colors with finely sculptured statuary details and with overmantels of carved wood.

Sir William Chambers, one of the first to stem unrestricted display of fanciful ornament, was undoubtedly a master of architecture and interior decoration of an academic type, insisting upon pure form based on classical models. In the interior treatment of rooms, the walls were usually paneled in plaster with narrow pilaster panels with wider panels alternating. The small panels were enriched with classical ornament in low relief and similar ornament was employed for the ceiling. Chambers was one of the first to omit the overmantel feature common to the works of other masters. He preferred a marble mantel of classical form and detail and a continuance of the general wall treatments above. His masterpiece in architecture is Somerset House, London, the interior of which, although somewhat austere, is very chaste and pleasing in effect.

The ruins of Herculaneum had been discovered quite early in the 18th Century but it was not until 1748 that excavations on a large scale were begun there. The same year saw the discovery of Pompeii. Like all discoveries of ancient things, these events had a far reaching effect and awakened unusual interest in Archaeology.

The attention of architects, and the public generally, was drawn towards those ancient examples of Grecian art, which presently were to inspire and give form and detail to the Louis XVI style of France and the Adam style in England.

Robert and James Adam, were the more brilliant of the four sons of a leading Scotch architect, and the leading exponents of the new manner in England. Robert had travelled considerably in Europe as a student, was well acquainted with the architecture of Italy, and influenced, no doubt, by the discoveries in Herculaneum and Pompeii, decided to visit the ruins of The Palace of Diocletian at Spalato in Dalmatia. He had as a companion, Clerisseau, a French draughtsman of distinction and together they studied the Palace decorations.

James Adam also spent considerable time in Italy studying in company with Antonio Zucchi, a Venetian decorative artist. In 1763 the two brothers combined in practice in London to develop the style which bears their name.

The general treatment of the interior employed plastered surfaces as a ground work, with classical details, in the form of an entablature, surbase, and base, very refined in profile and rich in delicate ornament. The wall and ceiling surfaces depended upon slight projections in the form of mouldings and a profusion of dainty ornament and bas-relief modelled in stucco. Color was essential to the style, and in addition to the several flat tints employed, the darkest being reserved for the background and the lighter tints for the ornament, panel paintings were introduced to relieve the monotony of the over-ornamented surfaces, especially on the ceilings. The mantelpieces were of exceptional design executed in statuary marble with finely sculptured detail. Others were composed of various colored marbles in combination with statuary; others constructed of statuary had dainty inlays of colored marbles or of colored composition.

Classical door surrounds, enriched in carved wood and composition were equally fine and rich in detail and doors were constructed of finely figured mahogany, toned and finished to harmonize with the furniture, others were finished in paint with dainty arabesques in the panels.

In the hands of such eminent masters, the interior decoration of apartments became a fine art and an example to the future generations.

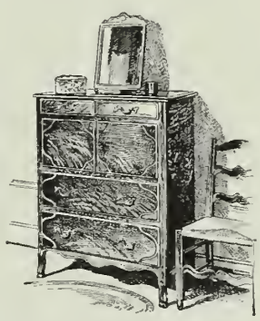


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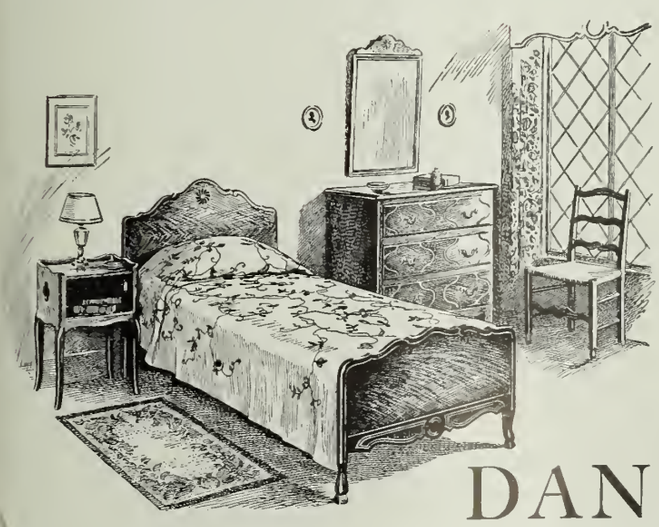
Fairy-castle chateaus, fishing smacks, bagpipes, white-capped Breton women washing clothes at the river's edge—no wonder the picturesque enchantments of Brittany lead many a visitor to extend his stay far longer than planned. From the quaint traditions of the land of fables and gables have come many charming furniture motifs which peasant craftsmen once delighted to carve during the long winter evenings. These interesting motifs, we have singled out as the inspiration for the new Danersk Brittany set. You will find this sturdy simplicity exceedingly pleasant and appropriate for masters' rooms, bachelor quarters or guest rooms.

In design and details, the Danersk pieces closely follow the naive Breton originals. In size and proportion they are adapted to the modern scale of rooms. The hand-line carving is definitely hand-line—done almost free-hand. The finish is pure wax—no lacquers, varnish or other finish is employed.



The oak of the Danersk frames was specially sawed to give the closely grained riff figure prized by connoisseurs. Panels are made of imported English pollard oak, built up to prevent warping and cracking. The carved and moulded posts, the rails and stiles with pegged joints are typical of choice furniture of 1690. The drawer pulls are simplified forms of the more elaborate, old-time French hardware.

This new Danersk group, built by the Danersk colony of Scotch and English craftsmen, embodies the finest joinery that it is possible to offer and still retain modest prices. A livable Brittany group complete for single room can be bought for $561. By the Danersk Plan of Monthly Terms, you may make your purchase out of income.



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Italian Influence in Modern Furniture

(Continued from page 55)

marking the Renaissance furniture of Rome.

Of greater interest, at present, are the numerous carved decorations as interpreted by American workmen inspired by the ancient forms. No few of us are prone to regard any piece of woodwork as a whole and to admire it without giving any close attention to the technique which expresses the minor details. Assume, for instance, our interior decorator has furnished a living room with fine reproductions in the Renaissance style. As a whole it is inviting, colorful and in perfect taste. Yet it really represents more than that, because it goes to prove the continued and continuing survival of symmetrical contour; as it proves, also, the fallacy of the assertion that all which has gone before is far superior to the work of our own time. Assuredly none will deny the walnut of which modern furniture is made being as beautifully marked as that of centuries ago; nor can it be seriously suggested that while we have advanced in the sciences, we have deteriorated in the crafts.

As the great Italian revival of the 15th Century was the parent of all later styles of interior woodwork, both fixed and movable, the ornamental motifs are quite worth a closer study than we generally accord them. Primarily, all the carved details appearing during this period had long before been used with the classic architecture. Consequently, there is a pronounced likeness between the façades of present day buildings following the ancient Greek styles and the larger pieces of wall furniture of the Italian Renaissance designs. A similarity of influence very observable with the cabinets of the English Georgian period, in which country Inigo Jones first practiced the classic interiors in the late 16th Century.

Without exceptions, the decorative details developed by the early Greeks were selected for their symmetrical proportions. Numerous motifs were derived from foliage, the acanthus leaf being among the most prevalent. Admittedly this, like other foliated decorations, is conventionalized, one of its principal adaptations being with the capitals of the Corinthian order of architecture where it originally appeared as eight large and eight small leaves. Other ornamental forms found with Italian Renaissance furniture are the antefix, intended in a building to cover the ends of the ridge tiles of the roof; the anthemion of Greek honeysuckle applied to friezes and possibly the origin of the three plumes adapted by Hepplewhite and his contemporaries; and various geometrical meanders or running bands as the Greek fret, the Vitruvian scroll (sometimes called the Chinese waves) besides innumerable moldings.

For the purpose of illustrating the careful perpetuation of the original forms by modern craftsmen, we could do no better than refer to a *credenza* copied by an American firm from an old model. Somewhat smaller but retaining the same proportionate measurements as the prototype, this 20th Century piece of Renaissance furniture well serves to show the symmetry of the classic ornaments.

Immediately below the top which has a delicate molding is an ornamental frieze carved in low relief with scrolls and different foliated motifs. The leaf influence is present in the bold molding around the panels of the doors and also at the base, the latter showing twin antefixes and acanthus leaves. All of these ornaments are of architectonic, but this influence is even more in evidence in the fluted pilasters with Ionic capitals applied to the front of the *credenza*. Likewise in the rectangularity of the carcase or body which is raised on four carved claw feet. Yet robust as such a piece might appear, it is a remarkable fact that against an appropriate background it displays no sense of being cumbersome either in a dining room or in a living room.

This may also be said of the tables; all are of the type formerly known as trestle tables, for the reason that the earliest "bordes" were planks supported on movable trestles. And with the revival of the classic culture in Italy came those splendid tables which are today being reproduced for libraries, living rooms and halls. In addition to the finely carved moldings and figures in relief there are two rather distinctive features with these pieces deserving notice.

One is the use of columnar supports arranged in the form of an arcade along the length of the center understretcher. Some of these supports are quite plain turnings while others are carved with classic leaves and other ornaments. The other feature is the use and various adaptations of the lyre-shaped trestle. This outline is familiar in all furniture of the 18th Century and in America particularly with the work of Duncan Phyfe. The center splats of Queen Anne chairs, as well as those of Chippendale and of Hepplewhite all reveal the influence of the lyre, though we are more apt to refer to them as "fiddle" or "vase" shape. At any rate this fact shows the relation of the violin to the ancient lyre.

Regarding the origin of the lyre shape, it is often supposed that it was not adapted from a natural form, the general acceptance being that the Greeks invented the shape of the musical instrument of that name. But when it is recalled that the first lyre consisted of a pair of large goat horns joined at the top and bottom and strung with wires, it is plain that the shape was based on one of Nature's forming.

Bedrooms in the manner of the Renaissance offer a decided sense of magnificence but our interior decorators have successfully eliminated the former austerity by the introduction of colorful hangings and draperies. We have seen modern bedrooms so furnished which it must be conceded were more inviting than those of old Italian castles. The beds were fitted formerly with a half tester or canopy from the sides of which were elaborate drapings. Nowadays, few of us have any predilection for heavy fabrics around our bed and the high headboard has given place to a low carved panel, which is repeated at the foot-end. As a rule, the other furniture of a bedroom consists of a *cassone* or dower chest, a chest of drawers and a dressing table accompanied by a suitable chair, one type of the latter

(Continued on page 104)

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What Americans Are Seeing In Paris

(Continued from page 56)

used to explain the merits of Assyrian sculpture, he was a dandy who because of his friendship for the painter Bonnington, affected British tailors, he was tyrannical, ate lightly like an Arab, was wily, generous, savage, polite, a brilliant conversationalist and fine reader, skeptical, knew twenty different ways, most of them insulting, of saying "My dear sir," and was above all remarkable, according to Baudelaire again, for "his love of horses, his dreams and his nerves." His other admirations were Chopin and George Sand of whom he painted portraits during the hey-day of their love affair, Goethe and though he never met either of them, Shakespeare and Lord Byron. "Remember," he advised himself in his Diary, "as a means of eternally inflaming thy soul, to read certain passages from Byron." As a form of loyalty he painted scenes from Don Juan, he illustrated Macbeth by magnificant if theatrical lithographs (completed in 1825 and through public indifference never published until forty years later, at his expense); he lithographed Faust which was then upsetting philosophical Europe, in a manner which Goethe said surpassed even the mental images he had had of the scenes he created. For the Faust drawings Delacroix received one hundred francs and Goethe's compliments. A first edition of the Delacroix illustrated Faust is now the dearest item of Romantic collecting, being quoted at thirty thousand francs.

The Louvre exposition contained over two hundred major canvases, gems drawn from the Vanderbilt, the late Havemeyer, the Hansen and other collections and, even better yet, literally thousands of original black-and-whites, *croquis*, his neat illegible Diaries, sketch-books, letters and so on which made up the touching humanity of the show. In the sketches, lions and horses predominated; Delacroix did for horses what no one was to do again except Constantin Guys and finally Chirico. For Mediterranean women, he did even more; the Romantic theory demanding travel and exoticism, Delacroix sought both in Morocco where along with blooded mares, kings of beasts and battling chiefs, he discovered the sloe-eyed maid. His presentation of her, the first in Gallic painting, led to the harems of Ingres and eventually, the houris of Matisse. Delacroix influenced Daumier, Fontin-Latour and Odillon Redon and by living and dying the worst-paid master of his time, gave French art a 19th Century martyr.

The Bibliothèque Nationale's contribution to the centenary, entitled Le Romantisme and held in its Mazarine gallery, was an orgy not only for bibliophiles but for everybody who had ever read and admired Victor Hugo; in other words for every man, woman and child in Paris. Though stemming from Jean-Jacques Rousseau and Chateaubriand, Romanticism, as a literary theory, had its precise birth in the Théâtre Français at nine o'clock, February 25, 1830 when Hugo's tragedy, Hernani, was cat-called by the classical Racine lovers and applauded by Hugo, Théophile Gautier, Alfred de Vigny and a lot of other young folks all wearing red vestcoats, most of which were torn off in the mêlée that ensued. It was fitting therefore, that in Le Romantisme, Hugo had the lion's share of the show-cases, one of which was entirely taken up by the gargant-long-hand manuscript of Notre Dame de Paris, two feet square and one foot thick. Among other precious manuscripts were certain by George Sand, de Musset, Benjamin Constant, La Nouvelle Héloïse which altered love for a century in Europe, first editions of Paul and Virginia, of Balzac, Prosper Mérimée, of Stendhal including magnificent examples of Le Rouge et Noir and La Chartreuse de Parme, of Lamartine, etc. Also love letters, duns from shop-keepers, dinner invitations, insults, apologies, threats, farewells, written back and forth among Hugos, de Mussets, Mme. de Staël and Mme. Récamier, George Sand, Chopin, Beethoven (just then finishing a piece called the Ninth Symphony)—all the heart-breaks, hopes and happinesses of a fertile era of literary geniuses most of whom saved every private line they ever wrote or received, no matter how indiscreet.

The illustrations of the Romantic books were perhaps the greatest treat to the layman, since while what they illustrated can be had in modern editions at any book stall, the pictures themselves have passed out of print. The fantastic violences of Célestin Nanteuil, sarcasms on his decade by Doré and his great Don Quixote, touching Gothicisms by the brothers Johannot, vignettes by Gigoux and May, elegant gentlemen in whiskers and prison by Jules Janin, drawings by Hugo for his own works, constituted proof of what one had long suspected—that the French were and still are, for that matter, the only illustrious book illustrators in Christendom.

The third of the big esthetic events was held at the Georges Petit gallery under the title of Cent Ans de Peinture Française, with a really great side show of nineteenth century French art, exclusive. This gathering comprised certain of the most flawless canvases of the best painters of those years—special peak pictures such as Toulouse-Lautrec's La Goulue, the can-can dancer who recently died here in poverty, Les Enfants en Rose et Bleu by Renoir, Le Vieux Musicien by Manet, lent by the Chester Dales, two magnificent female portraits by Degas and his famous shirt-sleeved Diégo Martelli, blithely if mistakenly shown in London recently under the title Spring, an early Corot portrait, before he had discovered willow trees, and what is considered the purest small Rousseau the customs officer ever painted on a Sunday—Vase de Fleurs. With these exceptional items went an abundance of Derains, Matisses, Picassos, Modiglianis, Lurçats, Juan Gris and other treats to make the collector's mouth water. It is rare that mixed shows of such importance are offered here by merchants; of such a caliber was the Guillaume exposition in '20. To the Georges Petit gallery goes this year's prize and the better part of the public's interest and pleasure.



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«CREATORS OF DISTINCTIVE BUSINESS HOMES»

"Taxiing" From the Country Estate

(Continued from page 50)

berthed on its upper deck. With this unusual yacht equipment Col. Deed makes all sorts of short visits, while his artful pilot makes some brilliant approaches to and from the yacht at the cluttered East River yacht station.

There is a practical time-saving custom on some of these yachts which commends itself to the busy business-driven man. It is the habit of certain yacht owners to breakfast aboard while their yachts are approaching the city. Out there in the tang of the salt air a breakfast means gustatory enjoyment, a good appetite and a perfect digestion. Your overnight guests are delighted with the novelty of a breakfast beyond the dismal rumble of city trucks, raucous radios, carbon monoxide gas and all the other unlovely conditions of metropolitan streets. A morning on a yacht is invigorating, and the unqualified relish of a good breakfast will, as Carlyle said in Sartor Resartus, enable a man to "front much" in the War of the Dollars down town.

One of the most exhilarating customs on the Glen Cove yachts is the owners' over-the-side plunge and swim before going ashore to their Island homes.

The rich man's problems of ingress and egress between a Manhattan office and a home on the shore, are obvious. This sea-taxi method of solving them is not only comfortable and convenient, but exceedingly practical, generous, beautiful. To be able to phone a business friend that if he will join you on your yacht at four o'clock you will pump the Manhattan auto gas out of his paralyzed lungs on the way to a legally debilitated cocktail and an unlibationed dinner at the seashore, is a privilege worth possessing, even at $165. a mile—as a yacht flies!

But there is far more than luxurious rapid sea transit in the service of a fine yacht to its affluent owner. A land trip between Manhattan and Glen Cove, for instance, in cab, car or train, is a hellish period of discomfort in the midst of tedious traffic and deafening turmoil, at any time and in every weather. In your own yacht it is an hour of delight, away from every interruption, in the privacy of an environment that often inspires some of the biggest deals in American commerce and finance. When a group of Wall Street men aim at a brief term of leisure on one of their alluring sea taxis, they often accomplish more in the material world than when they are hard at work in their offices. Indeed, the instruments of hospitality and leisure are frequently the means to great achievement. It is then that a commuting yacht hands back to its courageous owner all the money cargo he has stored in its precious hold.

The Tally-Ho Coach

(Continued from page 61)

the vehicles of beautiful woods and rich upholsterings, and a London made coach or carriage was a thing of pride and a credit to its maker.

In 1673 the first mail was dispatched between New York and Boston by way of New Haven, Hartford, Springfield, Worcester, and Cambridge. It was carried by post rider who rode horseback and was commissioned to make the round trip within a month. Thus was born the famous Old Boston Post Road.

Just about a century later, in June of 1772, the *New York Journal* announced that a passenger coach would run between New York and Boston. A coach was to leave each city once in a fortnight. The hour of departure was usually three or four o'clock in the morning, and the passengers no doubt made a strenuous effort to be punctual, for the first comers made their selection of seats. There were no side doors to the coaches, so the late arrival of a passenger forced him to climb over those of more foresight and strength of mind, who had earlier braved the chill of that unearthly hour of departure.

Josiah Quincy tells of a trip made in 1784 between Boston and New York which took a week of hard travelling over rough roads. At the end of the journey or the completion of a "stage" of the trip, the sound of a tavern sign rattling and creaking in the wind was a welcome one.

As the roads were improved the journeys became quicker and less tiring, and in 1827 Louis Downing produced the Concord coach, the perfection of the stage coach. It was slung on leather straps and had a top which was strong enough to carry a number of passengers atop. It is about this type that the romances of the stage coach in the West are woven. As late as 1840 it was used to make the trip between New York and Boston. This trip took two days.

The advent of the coach on the post roads and pikes brought into use the many inns and taverns of such old country names as the Lion's Tavern and Lamb's Inn and countless others. Haviland's Tavern at Rye was well recommended by such illustrious guests as Washington and John Adams. Mr. Adams stopped there on his way to the Continental Congress in 1774. No doubt he was grateful for its comfort, for he says that the road was very rough and stony and the day's travel was thirty-one miles. Lafayette also stopped there.

The taverns or ordinaries were the high spots of interest in the towns and the landlords among the most important citizens, being usually in addition to hosts of the inns, the postmasters.

The inns of New England were noted for their cleanliness and neatness and the excellency of the fare. The old Wayside Inn at Sudbury, made immortal by Longfellow, is a good example of the charm of the old tavern. Fortunately this has been preserved and the inn now contains contemporary furniture and articles of interest as antiques of the period. One can visit there today and get a pretty good idea of the accommodations available to travellers along the Boston Post Road of centuries ago.

The famous Albany Post Road over which Washington and his army passed in 1781 dates back far beyond the Revolution, but it was not until after the war that the first stage coach passed over it.

Newcomb

An interesting corner of one of the many F. J. Newcomb Manufacturing Co. showrooms



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Newcomb announces the most important collection of fine antiques we have ever brought together at any one time. So extensive is this group of fine originals that at least a score of display rooms are required for the exhibition.

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Among the New Books

(Continued from page 66)

with him. In a spirit of adventure he conceives an ardent desire for her and she responds, insofar as she can, to his advances. Stefano, the Iago of the story, furthers his suit and at the same time works upon Crab's jealousy, meanwhile laying an ingenious trap for Crab to fall into. Crab goes out one night to kill Paolo and thinks he does. He returns to his house, shattered with fear and is driven mad by seeing what he thinks is the ghost of Paolo. The translation is as smooth and as effective as if English were Cinelli's native language. With a sure and masterly hand Cinelli evokes characters that live and breathe. The story proceeds to the catastrophe, carrying the reader along breathlessly.

Norman Douglas has made that much-discussed book, *Mother India,* an occasion for a scathing indictment of European and especially British culture in *Good-bye to Western Culture* (Doubleday, Doran). He has not particularly enlarged the usual number of points made against Western culture—hypocrisy, prudery, cruelty, attempt at police regulation of morals, restriction of personal liberty, money-grubbing and materialism—but he has written with quiet force and in a graceful and impressive prose style. It is not necessary to agree with him to enjoy what he has to write.

Sanatorium (Harper's) by D. Stewart, however, is a human document of great value. Nothing since Barbellion's *Diary of a Disappointed Man* has been seen at all like it. It is the story of a strange, gifted, clear-seeing young man doomed to death in a sanatorium for tubercular patients. The author, I hear, has died since the book was first brought out in England. It is unquestionably authentic. It is not a book for the squeamish, because the writer, facing death, is also grimly resolved to face reality. He draws an extraordinary picture of life in a hospital. In the hospital there are many species of character and Stewart has presented them vividly, impressively. There is one strange story of perversion that makes up the principal episode of the novel that is terrible and pathetic. Nothing is overemphasized in the novel, yet it is dramatic and beautiful.

Somewhat akin to *Sanatorium* is *The Shutter of Snow* (Viking) by Emily Holmes Coleman. It is a record of an experience in a hospital for the insane, written by a woman who was sent there after the birth of her child. That she was cured is patent from the fact that she has since written this book; but the remarkable thing about it is that in her return to sanity she has been able to reconstruct much of her life in the institution and to recall the mental and emotional experiences she went through, many of them on the border line of sanity. It is a most unusual book. Mrs. Coleman has a genuine gift for narration, and the story she has to tell is of interest not only to psychologists and psychiatrists but to the layman.

After what appears to have been a creative lull among the novelists, fiction is looking up again. The fiction of the season is more daring, more worldly-wise, more sophisticated (to use a much abused term) than ever. But it is also more amusing. Good-natured humor abounds in current fiction. The period of tragic disillusion and romantic despair seems to have drawn about to a close. Only a handful of young Englishmen are still beating their breasts and sobbing about life through four hundred pages. Drinking continues to figure extensively in the American novel; but the characters have gotten used to liquor and they take it more casually than heretofore. Prohibition may yet teach Americans good drinking habits. They may take their drinks without that desperate guzzling as though they feared the supply might run out any minute. Experience has taught them the breweries and distilleries in England, Scotland and Canada, the stills in the Appalachian mountains, the wine vats on the Pacific coast, and the basement mash barrels of the great urban centers can produce liquor faster than they can drink it.

Carl Van Vechten, I suspect, is about the last of the Mohicans among the novelists who think of a novel as the occasion for describing a protracted binge. The hero of his new novel, *Parties* (Knopf), is not sober one single second during the duration of the book and apparently has been drunk ever since the Battle of Château-Thierry. Moreover no one else in the novel starts the day off without an eye-opener that would put Jack Falstaff under the table. There is a delightful, if incredible, German countess in the story, who has come to America because she is fascinated by the American capacity for consuming cocktails and because she wants to see the night clubs and visit Harlem. She gives parties where one can get anything from aqua vitae to vintage champagnes; and some of the cocktail mixtures are hair-raising. Her guests think nothing of shaking up a mixture of cognac, beer, sherry, absinthe, Scotch, sloe gin, and Benedictine and downing it by gobletfuls.

This aging old war-horse, who goes so democratic that she insists upon being called by her pet name by everybody, is the means whereby Van Vechten pictures a phantasmagoria of New York night life. Residents elsewhere should not be deluded into imagining that Van Vechten is a realist: he is a comic writer who creates a wonderland of fantastic creatures. They should also not be deluded into imagining that his are *romans à clef.* Even though he drags in the names of real people, including himself, into his novels, he has never, I think, drawn a portrait from life. His method is to take a characteristic or an eccentricity of some one he knows and, like a caricaturist, create a personality made up mainly of that one feature. Unfortunately, in this novel, he has made only two of his caricatures interesting, the hero and the countess. In the hero he has done a remarkable thing, almost unique in literature: he has created a character who is meant to be charming, irresistible, and you, the reader, actually feel that charm. Off-hand I can think of only five or six characters in prose fiction who were meant by their authors to be charming and who actually are—and of these Becky Sharp is the best example. Van Vechten has done the unusual in creating an irresistible male character. Everybody, man, woman and child in the story loves him and you see why. It has been Van Vechten's caprice to make this hero intensely monogamous—emotionally at least.

(Continued on page 112)

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The grouping of these Chippendale pieces in the corner of a pine panelled room shows what interest may be achieved in a small corner space. The Chinese Chippendale kneehole desk is enriched by a choice selection of silver and porcelain. The two graceful Chinese figures harmonize with the two smaller ones on the rare carved mahogany Chippendale wall brackets. The Chippendale arm chair is covered in a tapestry of earlier date. An old wine cooler converted into a fernery is one of many ways such an antique piece may be used. We should be glad to have you see other decorative groupings in our Galleries where antique furniture. china. glassware and objets d'art have been arranged by our decorators.

Chippendale breakfront bookcase displaying a fine Rockingham china tea service

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Rookwood Pottery
Cincinnati

THIS MARK IS ON EVERY PIECE

Broadway To Date

(Continued from page 67)

middle classes. When the middle classes say thumbs up on a play—*musseltuft!*

"That's Gratitude," written by Frank Craven, acted by Frank Craven and produced by Mr. Golden, is a comedy that entertains enormously, has in it real, everyday people, a brilliantly snappy dialogue, two or three side-splitting situations—and a year's run ahead of it.

It concerns Bob Grant (played snappingly by Mr. Craven), a New York theatrical road producer, who lands into the house of the Maxwell family of Hutchinson, Kansas, because he had, in a hotel, taken care of the head of the family, Tom Maxwell (played superbly by George W. Barbier), when he was sick overnight.

Myrtle Clark and Gerald Kent helped out in a perfect production. The best comedy of the season so far. A perfect middle-class saga.

"UP POPS THE DEVIL"

Albert Hackett and Francis Goodrich have taken that ancient devil, Domestic Infelicity, and given it a new twist in "Up Pops the Devil"—a twist somewhat unusual and decidedly entertaining if you do not expect too much (and who does in the drama nowadays?).

The core of the matter is: Should a girl in love keep a man—although finally married to him—so that he can write a novel? A nice question for Anglo-Saxons. Latins are not bothered with such matters.

Anne and Steve have an apartment in an old house in lower New York where Gin is God and speed writers rush in and out night and day—we all know those dumps. Anne makes Steve give up his ad. writing job and she gets a dancer's position at Roxy's. He keeps the house and begins on that Great American Novel. A terrific row takes place at the end of the second act: Anne is with babe and Steve refuses to be kept any longer.

Of course, dear reader, it all comes out hunkydory in the end. But these characters really live, the situations are quite recognizable, the lines are snappy and direct—and the acting is top-notch.

The hit of the show is Albert Hackett as Biney, a manager at Roxy's. He's a born comedian of the Broadway type. Roger Pryor was thumpingly convincing as the kept worm that turned, and Sally Bates was an adequate Anne. "Up Pops the Devil" is in for a long run because these are people that every one knows and the problem of the kept man is a pressing one on Anglo-Saxon "consciences."

"SYMPHONY IN TWO FLATS"

Mr. Ivor Novello, the author of "Symphony in Two Flats," can play the piano neatly, sing, in a way, and even act a little; but he cannot write a play that throbs, bites, moves or eats up our grey matter.

Here are two plays in one—why? Except for the banal purpose of contrasting comedy with drama, they have no relation whatsoever.

The antics on the floor below is a comedy: a gay widow conniving to get herself and daughter married to a couple of rich fellows.

Both of these plays are done in High-Cockney, ultra-adenoidal English: two flat symphonies.

The two leading women, Lillian Braithwaite and Benita Hume, are beautiful to look upon, the first comic and the second becomingly self-sacrificing. But the woman who walks away with the show is Ethel Baird as Salmon Pryde, a horsey, paint-smeared, athletic bohemian. She gave us our laughs.

"INSULT"

"Insult," by Jan Fabricius, is a serious and gripping melodrama of the Dutch East Indies. What it lacks is psychological insides. It provokes tears from the ladies, but stirreth not the brain of the man who knows real drama from mere emotional and physical calisthenics.

The play centers around a gentleman half-caste, a Lieutenant in the Dutch Colonial Army, who has won the prejudiced displeasure of his Major. The matter is also complicated by the half-caste falling in love with the daughter-in-law of the Major, who combines his race hatred of the Lieutenant with motives of revenge. Finally the Major provokes the Lieutenant, by repeated insults, to an act of open insubordination, which lands him on the firing line—but, Love Triumphant in the shape of the wife lasts to the end.

It is a good story, but the characters are hollow, although the acting by the principals, D. A. Clarke-Smith, Leslie Perrins and Lydia Sherwood was tropically effective.

"OLD ENGLISH"

I am not a talkie fan. But once in a while something comes along that almost persuadeth me!

Such was the case when I saw "Journey's End" and "Disraeli." Now comes George Arliss in "Old English"—and I urge you who are prejudiced against the talkies and even those who have seen Mr. Arliss in the stage version of Galsworthy's play to go to see this great—this very great—actor in the talkie version of this magnificent character study.

You will forget you are looking at a screen and a phantom. You will be overwhelmed with the vividness of this Sylvanus Heythorp (the soul, the body, the voice, the gesture of Old England) in the hands of Arliss.

I have admired Mr. Arliss' art since that night long ago when he opened in New York with Mrs. Patrick Campbell. To me, he stands at the head of his profession. In "Old English" he leads the world. It is something that is, or should be, immortal in its beauty and pathos.

"THE SECOND LITTLE SHOW"

We were all snoring peacefully during "The Second Little Show" until about 11:40 daylight saving time when a little girl by the name of Ruth Tester came out before the curtain and began to sing a song called "Sing Something Simple."

There was riot. She had to sing it six times, with her mates. It is a delightful thing, written by Herman Hupfeld. It is one of those old-style lyrics that we o'er jaded and supersophisticated mortals seemed to be yowling for in the depths of our subconsciousness.

Isn't it a sign and portent that Simplicity is coming back?

The rest of this show is simply rubbish.

"THE NINTH GUEST"

Horrors!—and why?

An insane man—clever, mathematical, suave—invites a crowd of mutual enemies to his penthouse and announces to them, out of a radio

(Continued on page 110)

Suppose this room had been yours . . .





THIS SUMPTUOUS RUG IS ARADA 6516 · ROOM ARRANGEMENT BY CORNELIA B. FARADAY

You'd have been confronted with a problem, if this room had been yours. For you wouldn't have liked the old rug at all. How would you have gone about finding a new rug to harmonize with the other furnishings?

Here's how the problem was quickly solved. The rug salesman secured this information:

The room measures 13′x 16′.

The painted furniture definitely shows the influence of Louis XVI design.

The brocade curtains have a floral design in many colors on a peach ground.

The upholstery is of green damask and rose-cedar and old ivory striped silk.

"Find the right rug," the homemaker challenged, "and I'll open my purse-strings to you."

"I have the rug for you," smiled the salesman. "And you'll be glad to know that the purse-strings won't have to be opened very wide."

It was the lovely rug pictured above—a 9′ x12′ rug in a beautiful Kirman pattern. The floral design and sapphire blue ground go perfectly with the Louis XVI furnishings.



Only in the extensive variety of rugs and carpets by Bigelow-Sanford do you find patterns and colors to fit in with any decorative scheme.

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It's no easy matter to find a rug that harmonizes in color and design with present furnishings. Isn't it wisest to go to your Bigelow-Sanford merchant? He has chosen from the largest variety of rugs and carpets in the world. His floor coverings offer genuine style, assured quality and splendid durability . . . as you would expect from the looms of Bigelow-Sanford, weavers for more than a century.

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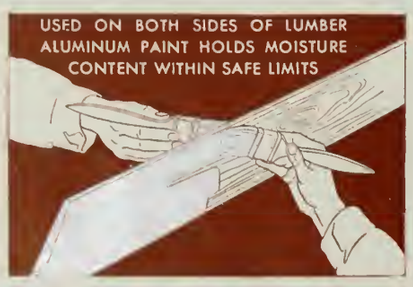
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FORTUNY



In the charming room shown here, E. A. Belmont, Philadelphia decorator, has used this Fortuny Print, Spanish in design . . . for curtains, cushions, sofa. And this living room, incidentally, is Mr. Belmont's own.



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ARTHUR H. LEE & SONS Inc
385 Madison Avenue, New York

Distributors to Interior Decorators

Coverlets, Blankets and Comforts

(Continued from page 69)



This beautiful Colonial coverlet with its "Lovers' Knot" and "Pine Tree" border woven in indigo or Delft blue with white, or red, is a duplicate of one given to Queen Mary and now being used in Buckingham Palace. Courtesy Colonial Coverlets

which they are woven. Also new and extremely pretty are the couch "throws" in a new weave resembling herringbone, or homespun, hand woven of blended, twisted wools in coral, honey-dew, rose, jade, rust, blue and orchid: these are finished on either end with matching wide satin ribbon.

In another hand-woven siesta or slumber throw, the weave accentuated by corded yarn that forms the square pattern is further enhanced by flecks of pure color, which brighten the entire surface; these come in blue, rose, gold, green, copper and orchid, the self fringe adding the final touch to their attractiveness. Summer blankets of gossamer weight, woven from lamb's wool in delicate colors afford just enough protection for a perfect midsummer night's dream. Baby blankets of pure wool are miniature copies of the larger sizes, both in color and weight. Comforts of pure silk taffeta, satin, rayon, or Celanese in orchid, rose, jade, blue and other colors are filled with lamb's wool, lined with self or contrasting tones and elaborately quilted, their straight or scalloped edges finished with velvet or satin ribbon, or with a heavy cord of twisted silk.

Useful and pretty are the coverlets of crêpe batiste in plain colors with scalloped edges, of Corean silk in delicate pastel shades, which are very popular in California and Florida, of cream or écru cotton in basket weave, with quarter-inch stripes of rose, blue, green, pink and yellow, crossing to form blocks. Tuft patch cotton coverlets are woven in alternating two-inch blocks of écru, with all colors, and popular as ever are the hand-quilted patchwork bedquilts of cream or white sateen, with the old-time patterns, the "rolling stone," "rising sun," "broken or eight-pointed star" and many others, in rose, blue, gold, lavender or green.



Woven from pure domestic wool in exquisite pastel shades, in pure white with stripes in colors, these beautiful blankets are finished with exactly matching wide satin ribbon. Courtesy Kenwood Mills

A most interesting revival of an ancient industry is that of Colonial coverlet weaving in the lonely mountain regions of Virginia, where the wool is carded, dyed, spun and woven just as it was generations ago. The dyes are guaranteed fast, and to the primitive indigo on white cotton or linen warp have been added Delft blue, rose, green, lavender, orange and yellow. Each coverlet is an exact reproduction of a design created in the eighteenth century or even earlier, and both patterns and color combinations are chosen from a collection of more than a hundred old coverlets and "drafts". The names of the designs usually express the dreams of those isolated weavers who, generations ago found at the looms their only opportunity for artistic expression; but although their fertile fancies woven into the threads are not always discernible in the patterns, they are possibly indicative of the weaver's mood.

Certain of the names reveal a knowledge of the Bible, as "Rose of Sharon," "Olive Leaf" and "Isle of Patmos," while the sentimental titles, "Lonely Heart" and "Young Man's Fancy" betray the extreme youth of the original weaver. "Whig Rose" is the American name of an old English design known as the "Wheel of Fortune" or "Wheel of Time," believed to be of Scandinavian origin. This coverlet woven in any one or two of the colors on the white warp is suitable for many sleeping rooms.

(Continued on page 100)

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Awarded medal of honor by the Architectural League of New York, 1926.



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Coverlets, Blankets and Comforts

(Continued from page 98)



Copied from a Parisian model, this coverlet of silk taffeta with its frilled flounce completing the ensemble of the window drapery, is available in rose, green, orchid, peach, blue and gold. Courtesy R. H. Macy and Co., Inc.

One of the earliest coverlet patterns is the "Hickory Leaf" which belongs to the "Sunrise" family and is one of the most distinctive designs, especially appropriate with early American furnishings. Still in existence is a "Sunrise" coverlet woven by Mrs. Benjamin Harrison in 1729 and many others were woven in 1775, when American women were "fighting their battles with distaff, loom and needle."

In the opinion of many decorators the "Lovers' Knot", with "Pine Tree Border", is the most beautiful of all the old coverlets and the following quotations from a letter expresses the delight of Queen Mary of England, to whom one was recently given, and now being used in Buckingham Palace. "Her Majesty is delighted with the really beautiful coverlet. It is a very lovely piece of work, original in design—at least to modern eyes—and altogether unusually attractive and wonderfully executed." Only in the Virginian mountains, can one find the "Lovers' Knot", double weave coverlets, and of the many variations in design this is the most exquisite in color combinations. In the pattern known as "Ring and Flowers", Scandinavian, Irish and early American weavers have each added a touch of beauty to the original design.

All-cotton coverlets in cream color, with hand knotted fringe were often woven in the more elegant historic homes of Colonial times and the modern reproductions have the same individual distinction which the early weavers impressed upon every product of their looms. Woven from pure wool are plaided homespuns in basket weave which are admirable for couch throws, ideal for camps in the darker colors, in more delicate shades to match ensembles. Rayon coverlets in rose, green, lavender, blue and écru, scalloped in matching colors have all-over designs of roses and leaves woven upon their glossy surfaces, while coverlets of rayon and cotton are printed with Jacobean patterns in shadow effect in soft shades of rose, green and gold. Very effective also are the moiré Jacquard ensembles in rose, gold, reseda green, powder blue, and orchid, comprising coverlets, window hangings, drapery for toilet tables and upholstery for chairs and couches, the graceful leaf motif in the diamond design woven in satin making an effective contrast to the moiré background.

(Continued on page 102)



This bed cover is princess lace mounted on soft pastel satin. The velvet chaise longue cover is trimmed with lace appliqué and tufted with small velvet cockades. Courtesy Carlin Comforts Inc.



A corner of the old Jacobean room that I purchased from Flemings Hall, Debenham, Suffolk, during my recent visit to England, along with the original furniture of the period.

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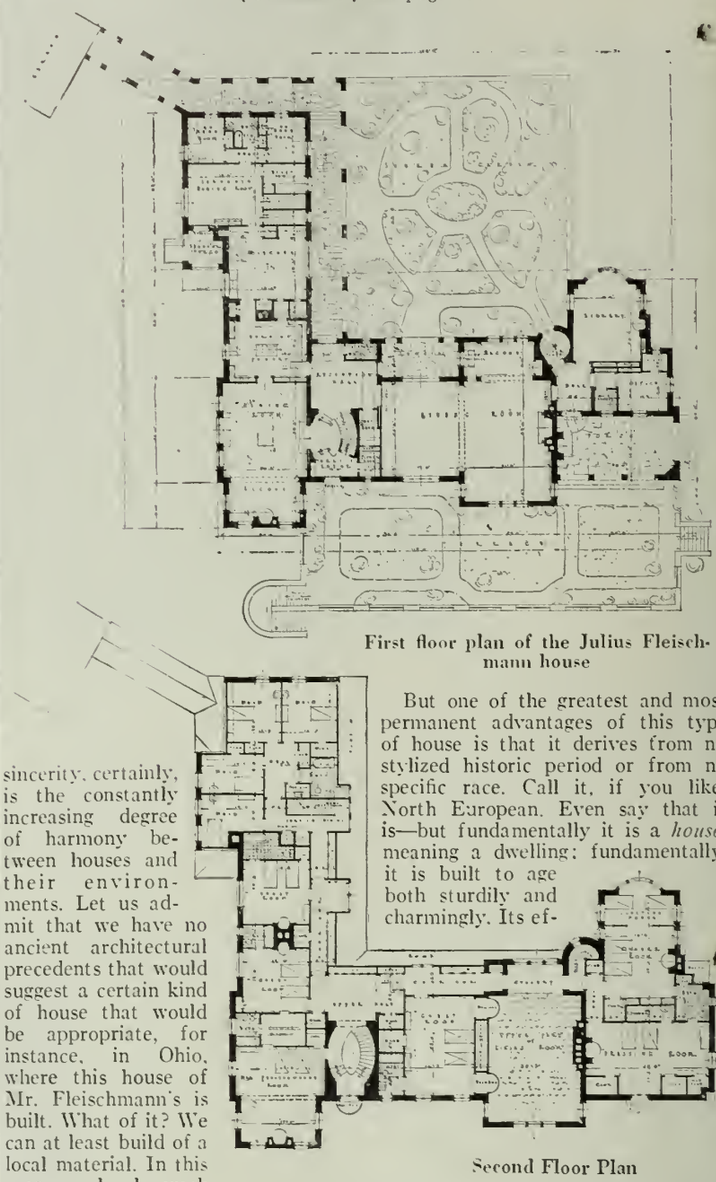
Workrooms
2901 Jefferson Ave. E.

PARIS

FLORENCE

Wherein We Trend Toward Sincerity

(Continued from page 65)



First floor plan of the Julius Fleischmann house

Second Floor Plan

sincerity, certainly, is the constantly increasing degree of harmony between houses and their environments. Let us admit that we have no ancient architectural precedents that would suggest a certain kind of house that would be appropriate, for instance, in Ohio, where this house of Mr. Fleischmann's is built. What of it? We can at least build of a local material. In this case, a local creek stone was used, and used with a degree of building craftsmanship that would aid in the creation of good architecture anywhere in the world, at any period of history.

But one of the greatest and most permanent advantages of this type of house is that it derives from no stylized historic period or from no specific race. Call it, if you like, North European. Even say that it is—but fundamentally it is a *house*, meaning a dwelling; fundamentally, it is built to age both sturdily and charmingly. Its effects are neither specious nor transient. It has all the fineness and dignity that go with good taste; all the values of permanency that go with sincerity.

Coverlets, Blankets and Comforts

(Continued from page 100)

Copied from a Parisian model are coverlets of pure silk, plain or moiré rayon taffeta, in rose, cornflower blue, honey-dew, green or gold, with frilled flounces, many of them having narrow extra ruffles adding to the decorative effect, other coverlets of Celanese in plain colors have appliquéd designs in contrasting tones. Among the novelties are frilled coverlets of écru Saxony lace with appliquéd designs in orchid, green and pink, over linings of satin charmeuse in any desired tint. Admirable for coverlets and for carrying out the ensemble even to wall hangings are the "Toiles de Jouy", those fascinating pictorial fabrics, which once vied with the rich damasks and brocades of France, but new charm has been given to the quaint designs by the introduction of several colors in one pattern and use of linen as background. Countless weaves, lustrous finish, beautiful designs, lovely sun and tub-fast colors are characteristics of Angora Mohair and with its wrinkle proof and dust shedding qualities make this an admirable fabric for coverlets and for carrying out an ensemble as it varies in weight from delicate casement curtains of Mohair Mist and sheer Angora gauze, to the velvety folds of heavy hangings and durable upholstery fabrics. Most desirable are coverlets made from hand-blocked linens, glazed and unglazed chintzes, cretonnes and printed cottons with gay field and garden flowers in natural colors. Here are roses and leaves, wild asters and yellow buttercups, lilacs, daisies, pinks, poppies and countless other blossoms sprinkled over backgrounds of peach, pink, powder blue, coral, orchid, cream or tan, their deep frills finished with narrow bias bands or two-inch plaitings, in contrasting colors.



This is the sixth of a series of Eldorado Texture reproductions by Ernest W. Watson. Write on your letterhead for free samples of Eldorado, "The Master Drawing Pencil," to Joseph Dixon Crucible Co., Pencil Dept. 162-J, Jersey City, New Jersey.



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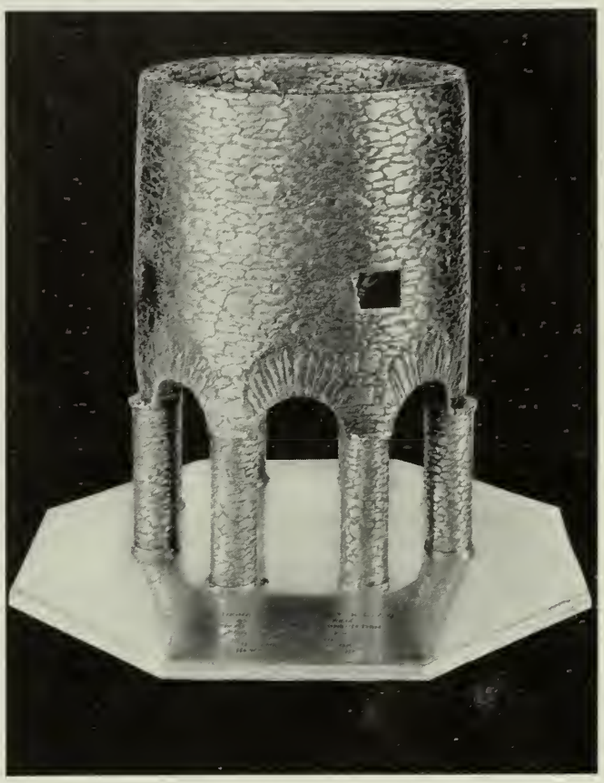
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Building to Avoid Noise

(Continued from page 80)

tion is better than the usual one built into a fireproof building.

These latter types are constructed of three inch thick gypsum tile plastered both sides, four inch clay tile plastered both sides or solid plaster, with a metal lath core braced upon metal studs. Any of these are less effective sound barriers than the wooden stud partition covered each side with plaster. Conversation on the other side is often quite audible, although hard to understand. Voices raised above the ordinary tones are easily intelligible. As a class they are not very good partitions to separate one apartment from the other, although quite satisfactory for dividing rooms in the same apartment. Which of the three types is the best is a hair splitting argument, and the manufacturers of clay tiles, gypsum tiles and metal lath will show very convincing test results, that place their own product in the lead.

It is possible to overcome the difficulty of these partitions by building double walls with an air space between. Such construction is feasible between one apartment and another, but not between rooms. A dead air space between the walls seems to be effective in setting up insulation against sound transmission. But here again, carelessness on the part of the workmen can nullify the sound insulation of such construction, for mortar droppings that accumulate at the base between the two walls may transmit the sound waves across from one side to the other.

New research into this problem of sound insulation seems to have disproved the old building tradition, that filling the air space between two walls with such substances as felt, hair and other good heat insulating materials made them more sound-proof. This old idea seems not to be true, since tests show that such fillings increase the sound insulation so little that it is hardly noticeable to the ear, even though possible of detection with instruments. In some cases heavy fillings like sawdust or slag have actually increased the sound transmission of the partition. In other words, materials that are good heat insulators are not necessarily sound insulators to any great extent.

The principle to follow in building up sound resisting partitions of masonry materials seems to be to set up a layer of air between two disconnected walls, or to build the walls quite rigid and thick. As the former is usually lighter and less expensive, it probably, in this day, is the only practical way.

It would be absurd to build a sound resisting partition and then put a door through it. It would be like building a dam with a hole in the bottom. If a door is absolutely essential, it is possible to secure one that is fairly efficient in stopping noises. A number of standard types of door are built on the principle that a layer of air inside makes a sound barrier and rubber edges close up the cracks between the frame and the door. Two such doors on each side of the partition are even more effective.

Building protection against the noises in other parts of the same building does not keep out the racket of the street which comes through the windows. Much of this noise would be shut out, if each floor of our apartment houses was set back from the one below. Those who have had offices or apartments in tall buildings on the floors having setbacks can testify to the protection they give from street noises. Some daring designers have suggested that all windows should be double, with a layer of gas between and sealed up permanently. Street noises would then be effectively shut out. Ventilation would be obtained artificially and the inside would be kept cool in summer and warm in winter.

Another principle has been used with success, that of absorbing the noises as much as possible. Heavy draperies are hung at windows and doors. Sound absorbing plaster, tiles or fiber-boards are used on the walls or heavy tapestries. The ceiling, instead of being constructed of plaster, is made of quilting, fibrous in character, covered below with painted cloth. The floors are made of cork tiles and the rugs are ample and thick. Sounds inside are quieted at the source and those that come in through the windows find little chance to reverberate in the room.

It is not easy to solve, because sound is transmitted with surprising efficiency through structural materials. The most effective barrier seems to be to provide some sudden change of elasticity and density, as from masonry to air. But even when this is accomplished, one must realize that structural partitions must be built on the floors that extend through to other parts of the building, and that some of the sounds will come through the floor construction without interference. In fact sound waves may travel past a barrier in many mysterious ways, as along pipes, vent ducts and the like. Conditions of reception vary too. The quieter is the room, the more easily will sound be distinguished. So we have the curious paradox, that the quieter we get a room, the more difficult it is to keep out disturbing sounds from other rooms.

Italian Furniture

(Continued from page 88)

which is now often used being the Dante or "scissors" chair.

It was during the Renaissance period that chairs were developed to the more comfortable seats we know today. Previous to that time there were few individual seats, chests, stools and forms being used but with the gradual improvement of household furniture various styles of chairs with backs made their appearance and it is the finer of these that are now reproduced in America. Many of the high back styles are especially suitable for libraries, living rooms and halls in addition to their use, in sets, in dining rooms and owing to their similarity to the Spanish are equally appropriate to rooms following those of old Spain.

This likeness is also apparent in the crimson velvet and other brilliant fabrics for coverings as well as in the tassels and large ornamental nails. Color is essentially a part of the Italian Renaissance; it should be introduced through the medium of woven materials and to a like extent through painted panels embellished with gilt as on the *cassoni* and other pieces of furniture. And our present search for bright interiors accounts for the increasing attention that has, of late, been directed to this most important period in the history of decoration.



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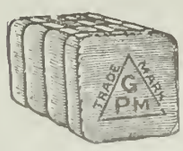
Roses
Rhododendrons
Perennials
Ferns
Evergreens
Fall planted Bulbs
Lawns
Shrubs
etc.

Packing bulbs and tubers for Winter storage

ALL plants that remain in the ground from one season to the next, are subject to the ravages of winter killing. The loss and damage from this cause is stupendous. It is not unusual for a single garden to suffer loss of hundreds of dollars worth of flowers and shrubs.

And this is a totally *preventable* loss. All that is necessary is a thin blanket or covering of G P M Peat Moss to protect the roots against ground heaving, which results from alternate freezing and thawing in late Fall and early Spring. This heaving tears away feeder roots. Because of its unusual structure, G P M Peat Moss insulates against this action — it *prevents* heaving . . . keeps the roots covered at all times . . . prevents the earth from drying out too much . . . stops occasional early flow of sap induced by premature warm Sun rays . . . will save you many times the small amount of its cost.

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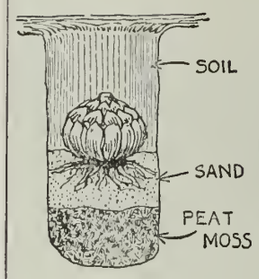


Literature and further details will gladly be supplied on request.

Atkins & Durbrow, Inc.
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The Amateur Gardener

(Continued from page 82)



Base rooting lily bulb planted with sand and peat moss. From "Gardening With Peat Moss" published by Atkins and Durbrow

up of gardens and borders now will save much spraying and detective work on plant injuries next season. Soft leaves and fleshy stalks can be added to the compost heap, and all woody material burned. Dahlia tubers from beds which have been bothered with corn borers should receive especial attention to prevent recurrence of the trouble. Instead of leaving several inches of stem on the tuber during winter storage, as is commonly done, cut stems off close to the crown and burn them. Examine the tubers, and burn any in which borers are found. Gladiolus and hollyhock stems are also favorite winter quarters for corn borers.

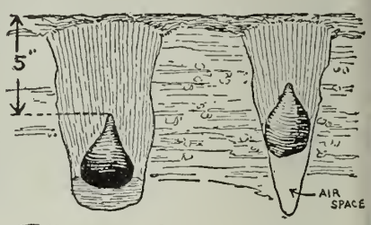
"WILD FLOWERS," by Jas. Edmund Jones, B.A. (Macmillan) is a convenient new handbook thin enough to slip into your pocket. It is attractively printed in sepia—practically a "picture book"—as an identification guide should be. The wild flower enthusiast will find some of the descriptions meagre, but for those less eager for details it will serve its purpose well.

TULIP PLANTING is timely now almost all over the United States. Tulips will grow in any well-conditioned garden soil which has good drainage. Early varieties are best adapted to small shady city gardens, but in the ample spaces of country estates the rich colors and long stems of Darwins and Breeders make a



glorious showing. Bonemeal and well-rotted stable manure make a good fertilizer. The beauty of your tulip beds can be enhanced by placing them where their colors will make a contrast with spring-flowering shrubs or with the blossoms of other bulbs. I saw an effective rose-red bed last year against a background of budding rhododendron. The Colonial Farms (Coatsworth, Pa.) suggests Cottage tulips and hyacinths for an effective border for a brick walk. Bulb beds should be mulched after the top crust has frozen.

BULBS FOR FORCING indoors should be potted up now, and the pots sunk into the ground out of doors or put in a cool, dark cellar to make root growth. For a succession of bloom all the bulbs can be planted at once, and the pots brought into the light and warmth at intervals of two or three weeks. The amateur may safely undertake forcing hyacinths, early tulips, narcissus, crocus, snowdrops, Fritillaria meleagris, and scilla. Tulips and the larger named hyacinths need about twelve weeks for root growth—tulips possibly even 15 —but the rest of these, with a few exceptions, will usually make their root growth in about 7 or 8 weeks. Crocus require only 4 weeks; paper-white narcissus and Roman Hyacinths can be put in the light at once, but need to be kept cool for about 3 weeks to start the roots well. Use only named bulbs for forcing. Avoid the use of new pots, and be sure your drainage is good. Bulbs may be forced in a soil made of 2 parts loam, 1 of leaf mold and 1 of sand, with a dusting of bonemeal. The quick-maturing bulbs do well in fibre, such as Dutch peat moss, and, so planted, present less of a problem in moisture control.



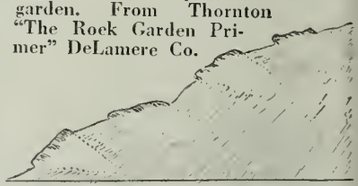
From "The Book of Bulbs" by F. F. Rockwell. Permission of Macmillan Co.

COMPOST for winter and early spring use should be mixed and stored in barrels or boxes where it will not freeze. If it is left to freeze hard it will be difficult to handle until late in the spring.

ROCK GARDEN success demands two conditions: good drainage, and a cool root run. Small chips of rock about the size of one's fist scattered through the soil will help to provide the latter.

LIFT DAHLIA TUBERS out of the ground and store in a cool, dry place as soon as frost has blackened the tops and growing has stopped.

Method of setting rocks into a gently sloping, and a steep incline in a rock garden. From Thornton "The Rock Garden Primer" DeLamere Co.



COLORFUL HIPS are seldom a major consideration in the selection of rose varieties. Yet these brilliant fruits which make such a showing on some varieties of roses, form a fascinating spot of color in the fall garden. They also appeal to the birds, who feed upon their fleshy portions and seed. *The California Rosarian* recommends, for an attractive fall and winter display, the American Pillar; the Bloomfield Courage, a new climber; Dr. Van Fleet; Rosa Setigera; and a new Spanish climber, Mme. Gergoire Stalchelin, which bears fruit almost as large as Seckel pears. The Rosa Oxydon, a good shrub rose, not only bears brilliant fruits about an inch long, but the canes also turn crimson in winter. If attractive hips are desired, climbing roses should not be trimmed close after blooming.

It is not too late to get your roses in yet this fall. Conard-Pyle Nurseries (West Grove, Pa.) recommend late November or December in the latitude of Philadelphia as the ideal season for rose-planting.

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But there was also fine furniture, still treasured in homes and museums; furniture so chaste in design, so exquisite in workmanship, so fortunate in the selection of woods that its reputation still lives. This is the type appropriate to the modern home.

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PLAZA STUDIOS
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Highways and Byways of Romance

(Continued from page 75)



A typical Javanese girl in European costume, on the Island of Java, thriving under Dutch government. Courtesy Thos. Cook & Son

growing. Every stratum of society, from the highest to the lowest degree, is embracing the advantages of objective travel under expert advice and guidance. The socially prominent find it absolutely necessary to travel to keep up with their social responsibilities—their social opportunities. We are, in fact, overtaking the day when the untraveled individual will be socially displaced. A knowledge of the world we live in is necessary to the welfare of mankind and the graces of modern civilization.

NEW ROUND-THE-WORLD CRUISES:

There are quite a number of round-the-world cruises this year which hold big promise for the experienced and the inexperienced traveler alike. Cook and Cunard are, as usual, again combining rare talents and great ships on voyages of superlative interest, luxury and pleasure. In our July issue we dealt at length with the psychology of world-voyaging. Such cruises are wholly unlike short trips. On a world cruise one settles down to a well-ordered life at sea. A great panorama of the world floats past, day after day, the while human life aboard a ship absorbs new light on an old world; generates new thought of the living day; acquires a comprehension and an understanding vouchsafed by no other cultural effort so much as by world travel. There is no substitute for actual travel in the development of our knowledge and understanding. To read of distant lands and strange peoples is a pleasure of the imagination only. To see such lands with our own eyes; to meet the people who clutter or beautify them; to hear their weird city din and listen to their native folksongs is a realistic cultural acquirement altogether more enjoyable, more effective than merely to ogle through travel books.

On December 3, the Cunarder Samaria will sail westward around the world by way of San Diego, Los Angeles and San Francisco, from the latter port on December 21. This superb ship will follow the sun it has picked up in the Panama Canal and continue on an alluringly varied itinerary to Japan—China—Indo-China—Siam, Malaysia, Dutch East Indies—the Island of Bali, India, Ceylon, Egypt—and so on. Thos. Cook & Son are the hosts and they tell me that the Samaria's passengers on this memorable cruise include a goodly number of distinguished personalities. The Samaria's appointments are refined and exceedingly comfortable—a reflection of Cunard traditions, than which no sea organization has ever sustained a higher galaxy. Yet the minimum rate is only $1,600.—one day's cost of operating the new Corsair, Mr. J. P. Morgan's private yacht. The voyageurs of this notable cruise reach Southampton on April 3rd and may stop over in England before returning to New York on other Cunard ships. Over four months of sailing, sight-seeing, feasting and educational pleasure for $1,600.—$13.30 a day.



A Bull Moose, the Big Game of Canadian Swamp and Forest, quarry of November sportsmen. Courtesy Canadian National Rys.

Cunard and Cook are again sending the Franconia eastward around the world on January 10th, to return May 28th. Their 179 years of combined experience should ensure a voyage of many perfections, especially on a sturdy ship that has already circumnavigated the globe eight times. New ports, never before visited on a world cruise, will be included in an itinerary of many delightful surprises. The minimum fare is $2,000.

The famous Franconia, with her sports arena, a kind of floating stadium, of 5,000 square feet, and many other startling features of a galloping modernism, now has a sister ship, the Carinthia, of similar equipment.

The Homeric, the largest steamer cruising on pleasure voyages, will again sweep up the inexhaustible attractions on Mediterranean shores. She sails January 24, under special charter to Thos. Cook & Son, and returns to New York, March 31. This year her itinerary includes two weeks in Egypt at the height of the season.

The Empress of Australia, of the Canadian Pacific, will again make a tour of the world in December. Last year she visited eighty-one ports in twenty-four countries. The oil-burning, sootless white fleet of the C.P.R. may be relied upon to satisfy the most exacting traveler. These ships were built by expert travelers for travel sophisticates,

(Continued on page 112)



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Broadway to Date

(Continued from page 96)

apparently (a phonographic trick, dear reader), that he is going to murder them one by one. Which he proceeds to do—although he so arranges it that each one kills himself. Of course, in the Big Scene, two escape, and the insane man dies—suicide.

This play, called "The Ninth Guest," is by Owen Davis, who has written about one hundred and sixty plays. "The Ninth Guest" (who is the murderer himself) ought to have been the first. Labored, stupid and laugh-provoking because of its obvious implausibility and poor motivation, it gives a bunch of actors headed by Alan Dinehart a chance to do some purely mechanical acting.

It's a success, they say. Well, I swan!

"THE UP AND UP"

If you are interested in the underworld—I wonder where it begins and ends in these days!—"The Up and Up," by Eva Kay Flint and Martha Madison, will explode some millions of electrons in your nerve centers, for it is a rushing, rousing, raucous bit of police and gangster stuff—what we used to call a "human document," but now call "a comedy of our time."

Here are bookmakers, raiding police, gangsters, district politicians, bootleggers and, in fact, the whole new American aristocracy. We are also treated to a snapshot of Love Among the Racketeers, not exactly Bernardin Saint-Pierrey, but human and quite interesting.

However, these gang plays are getting to be much alike. "The Up and Up" has qualities all its own, and is not a bad way to pass the evening if you like noise.

Sylvia Field and Donald MacDonald are the Le Roi Soleil and the Maintenon of this underworld show.

"THAT'S THE WOMAN"

Bayard Veiller is a boss mechanic of the play, a man whose penetration into box office needs is uncanny, and a playwright who generally gives one hundred per cent return on your entertainment investment.

His "Mary Dugan" was a sound piece of realism. I like his "That's the Woman" even better. He here goes under the surface. "That's the Woman" puts this problem before us: A man faces the electric chair unless he can establish an alibi. His alibi involves a married woman with whom he spent the time in which his friend was killed. He refuses to tell, and she stands between saving her lover from the chair and losing her husband, family and her reputation—or remaining quiet, keeping intact her fine Park Avenue home and watching her lover go to the chair.

In the final act, in the courtroom, she decides for the lover and loses her family. But the gripping interest in the play lies in the grilling of the wife for three acts by a celebrated lawyer, Mercer Trask, played finely by A. E. Anson. He knows she is the woman, and through psychological subtleties and a trick (the introduction of another woman, striking the jealousy motive), he wears her down to the point where she takes it on the chin in court. All these people are intelligent and sophisticated, and the whole game suits them perfectly. It is the best thing Mr. Veiller has yet given us.



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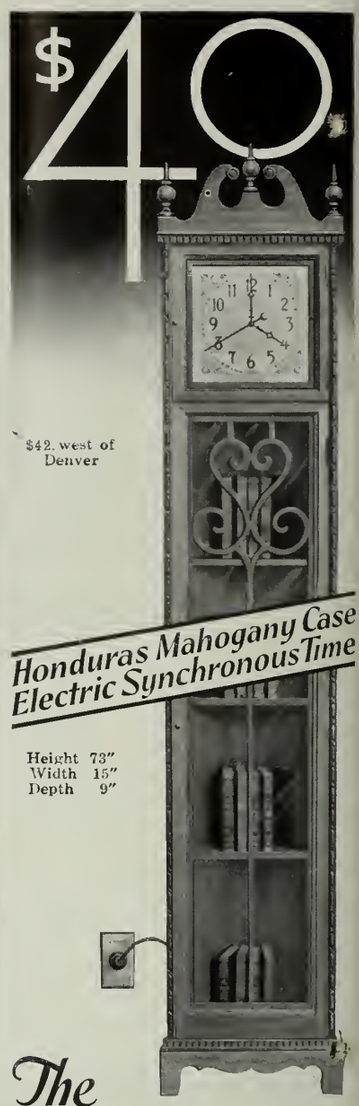
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Highways and Byways of Romance

(Continued from page 108)



Fishing is always a thrilling sport in Canadian fast water. Guides guess the weight of fish with remarkable accuracy. Courtesy Canadian Pacific Ry.

and they are, accordingly, ships of peculiar fitness for long cruises. The Hamburg-American Line is again sending its good ship *Resolute* around the world on January 6, and upon an itinerary peculiarly its own. The *Resolute* is rightly named—a very worthy craft, perfectly appointed and sailed with skill and the utmost seafaring art.

The Dollar Line's low-priced world cruises will continue all winter. Many other lines announce Mediterranean, West Indies, and world cruises.

The North German Lloyd has recently published a book of "Independent Tours Around the World" which is both inspirational and informative in its contents. From the pages of this attractive volume the independent traveler may map his own individual tour of the world, stay as long as he likes in any country and provide himself with a choice collection of travel books from its long list. The volume of 111 pages and a map is replete

(Continued on page 114)

Among the New Books

(Continued from page 94)

Although acclaimed by Frank Swinnerton and Arnold Bennett, *Confessions of Zeno* (Alfred A. Knopf), translated from the Italian of Italo Svevo, seems to me a dull and lumbering sort of foolery. It purports to be the personal story of an indecisive buffoon whose will is paralyzed by his introspection. The idea of it is excellent. Zeno is always making resolutions, such as renouncing cigarettes, and never keeps them. He cannot fix his affections upon any one woman and this keeps him in hot water. He marries a girl after proposing to her and her two sisters on the same evening and later acquires a mistress. In the arms of his wife he is always thinking of his mistress and in the arms of his mistress he is always thinking of his wife. In business he is just as much the victim of indecision. And hypochondriac as he is, he goes to a psychoanalyst, to whom he lies unconscionably, and with whom he gets angry when no cure has been effected after six months of confessions. The psychoanalysis chapter, by the way, is the most readable portion of the book. The other parts I found heavy-going, the irony not deft enough, the point always labored too much at length.

For a jolly reductio ad absurdum of all attempts to theorize about love and marriage, I give you *Sinners in Summertime* (Coward-McCann) by Sigurd Hoel, a Swedish writer whose work is translated by Elizabeth Sprigge and Claude Napier. Four young men and four young women, very modern indeed, apostles of the new freedom in sexual relations, start out to realize in practice the notions they have been talking about so seriously. Soon enough there is comical confusion. Primitive emotions arise to the surface. Jealousy rages, quarrels rend the air. The experiment results in a return to the old-fashioned realization that you cannot eat your cake and have it. It is a wise and delightful novel, breezy yet profound.

In the field of the short story no more original talent has been seen during the past ten years than there is to be found in *Shrimps for Tea* (Doubleday Doran) by Josephine Blumenfeld. Miss Blumenfeld gets her effects with the greatest economy. Most of her stories are under 2,500 words in length. She is as incisive as Katherine Mansfield. There is one story, "Parted", told in about 2,000 words, which is a masterpiece. A girl and her sweetheart stir the emotions of other passengers at a station by the sad fondness of their parting. The girl sobs unconsolably. It is a very tender scene. Before the train reaches the next station she has fallen into the arms of a perfect stranger. The stories are acid and sympathetic, pathetic and ironical. I recommend them to you. People will be talking about these stories for a long time to come.

I believe that *No Bed of Roses: The Diary of a Lost Soul* (Macaulay), by O. W., is authentic. It is maudlin and cheap enough to be. The diarist is a prostitute and dope fiend. She attributes her downfall to a seduction by a married man; but she proves time and again that from first to last she was merely a vain, selfish, lazy, double-crossing parasite, with no notion of fair play, no self respect, no character. She wanted not only to live without working but to do nothing whatever to justify her existence. Even as a kept woman she was a spendthrift slattern, fat, sleazy and self-indulgent. As a human document the book has some value—perhaps—to psychiatrists.

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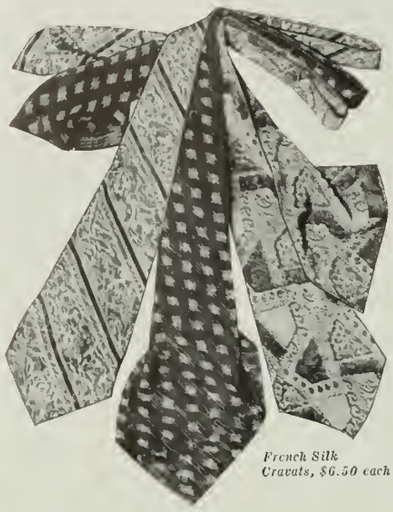
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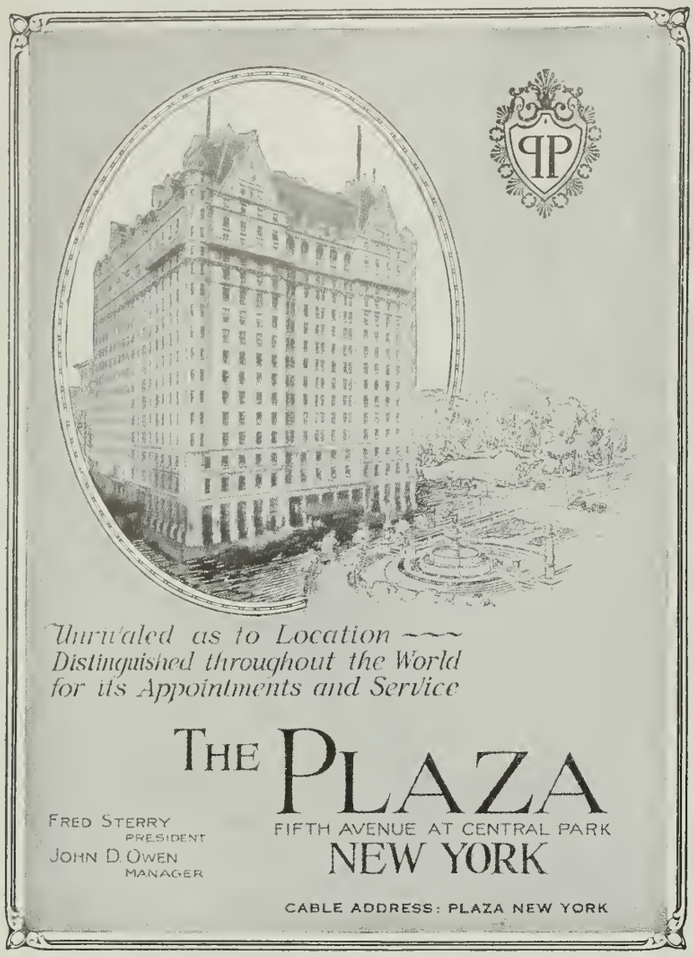
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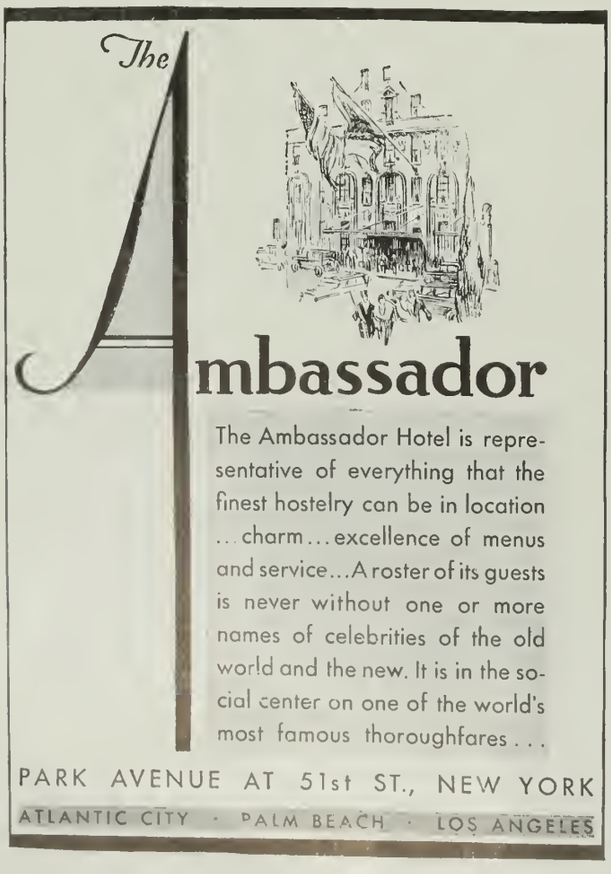
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Highways and Byways of Romance

(Continued from page 112)



A guest bungalow of the Desert Inn, Palm Springs, California, all-year resort of the Southwest. Courtesy All-Year Club of Southern California

with all the essential information which an independent traveler planning his own flexible route may require.

Australia is bidding vigorously for travel traffic from the north. The ships of the Los Angeles Steamship Co. sail directly to Australia and New Zealand. The Canadian-Australasian Royal Mail sails to these ports from Vancouver, B. C.; the Matson Navigation Co., from San Francisco; the Union Royal Mail also from San Francisco. The Canadian Pacific and the Canadian National Rys. book passengers for Australia and New Zealand from any of their offices in Canada and the United States. So there seems to be every American transport facility for reaching these amazing islands, their aggressive civilization and limitless resources, lying between the South Pacific and the Indian oceans.

HUNTING, HIKING AND CANOEING IN CANADA:

Quebec is a favorite playground of the *élite*, especially in the Autumn when the big game season is open and distinguished sportsmen and their guests come to Canada from many parts of the world. Moose, deer, caribou, bear, fox, wolves, lynx and the aquatic furbearers—otter, beaver, martin, fisher, ermine and muskrat, all prevail in certain parts of the Province; albeit, the caribou is more the game of the north and west territories, than of Quebec. The moose is, of course, the most popular quarry and attracts many fashionable shooting parties to the fine hotels and wilderness camps of New Brunswick, Labrador and Quebec. Unlike the blonde Alaskan moose, a specimen head of which I shot and deposited in our National Collection of Heads and Horns at the Bronx Park Zoo some years ago, the moose of Eastern Canada is a dark, heavily-belled, ruggedly-antlered and shorter-muzzled animal. The Emerson McMillan head in the care of Dr. Hornaday—of ever-increasing popularity among big game hunters—in the Bronx Park collection, is typical of the ideal large Eastern Canadian moose head. As I recall that majestic trophy, it has a spread of seventy-two inches and an unexcelled palmation.

THE ROMANCE OF OLD QUEBEC:

To the seeker of bucolic beauty, picturesque nature, historic ruins, monuments and buildings, and that glamour which human imagination seems to cast over the old trails of great events, the Chateau Frontenac and the romantic grey structures all around the base of the promontory on which it stands, will prove attractive, comforting, even fascinating in its luxury. From there the old city of Quebec may be explored with daily delight and a memory greatly enriched. The *habitant* is at home in old Quebec. And the *habitant* has been tenacious of olden customs, forms and ceremonials; olden songs and worship, which, as you observe them at close range, will start a feeling of rechastened faith and fidelity in your own breast, and make the rude and noisy world seem far away.

"Here is the place where Loveliness
keeps house,
Between the river and the wooded
hills,
* * * *
Where Summer sits braiding her
warm white brows
With bramble-roses; and where Autumn fills
Her lap with asters; and old Winter
frills
With crimson haw and hip his snowy
blouse."

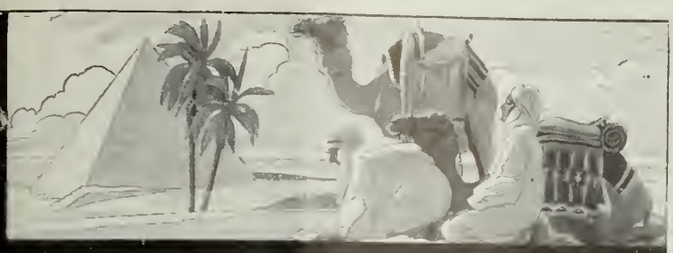
Thus a Kentuckian, that beloved poet, Madison Cawein, wrote of lovely places like old Quebec!

THE STORIED SHORES OF THE MEDITERRANEAN:

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(Continued on page 118)



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" 1	Sat.	10.15 a.m.	*Augustus*	Genoa: Gibraltar, Naples
" 1	Sat	11.30 a.m.	*Adriatic*	Liverpool: Glasgow, Belfast
" 1	Sat	noon	*Cameronia*	Glasgow: Belfast
" 1	Sat.	11 a.m.	*Scythia*	Liverpool: Boston, Cobh
" 1	Sat.	12.05 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 1	Sat.	11 a.m.	*Gripsholm*	Gothenburg
" 2	Sun.		*Alfonso XIII*	Bilbao: Vigo, Coruna, Gijon, Sant.
" 5	Wed.	11 a.m.	*La Bourdonnais*	Bordeaux: Vigo
" 5	Wed.	11 a.m.	*De Grasse*	Havre: Plymouth
" 5	Wed.	11 a.m.	*Pres. Harding*	Hamburg: Plymouth, Cherbourg
" 5	Wed.	11 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
" 5	Wed.		*Columbus*	Bremen: Plymouth, Cherbourg
" 6	Thur.	noon	*Stavangerfjord*	Oslo: Bergen, Stavanger, Krist.
" 6	Thur.	4 p.m.	*Amer. Shipper*	London
" 6	Thur.	10 a.m.	*Stuttgart*	Bremen: Cobh, Cherbourg
" 6	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 7	Fri.	5 p.m.	*Westernland*	Antwerp: Plymouth, Cherbourg
" 7	Fri.	11 p.m.	*Homeric*	Southampton: Cherbourg
" 7	Fri.	11 a.m.	*Republic*	Hamburg
" 7	Fri.	11 a.m.	*Carmania*	London: Boston, Plymouth, Havre
" 8	Sat.	11 a.m.	*Kungsholm*	Gothenburg: Halifax
" 8	Sat.	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boulogne
" 8	Sat.	10.15 a.m.	*C. Biancamano*	Genoa: Naples, Gib.
" 8	Sat.	11 a.m.	*Hellig Olav*	Copenhagen: Christ., Oslo
" 8	Sat.	noon	*Caledonia*	Glasgow: Londonderry, Liverpool
" 8	Sat.	10.30 a.m.	*Leviathan*	Southampton: Cherbourg
" 8	Sat.	11 a.m.	*Minnetonka*	London: Cherbourg
" 8	Sat.	11.30 a.m.	*Britannic*	Liverpool: Boston, Cobh
" 8	Sat.	noon	*St. Louis*	Hamburg: Cobh, Cherbourg
" 11	Tues.	11 a.m.	*Rochambeau*	Havre: Plymouth
" 11	Tues.	11 a.m.	*Lafayette*	Havre: Plymouth
" 12	Wed.	11 a.m.	*Geo. Washington*	Hamburg: Plymouth, Cherbourg
" 12	Wed.	noon	*Aquitania*	Southampton: Cherbourg
" 12	Wed.	5 p.m.	*Vulcania*	Naples: Boston, Azores, Lisb., Cannes
" 12	Wed.		*Manuel Calvo*	Barcelona: Cadiz
" 13	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
" 13	Thur.		*Berlin*	Bremen: Southampton, Boulogne
" 13	Thur.	4 p.m.	*Amer. Farmer*	London
" 14	Fri.	Midnight	*Olympic*	Southampton: Cherbourg
" 14	Fri.	7 p.m.	*France*	Havre: Plymouth
" 14	Fri.	Midnight	*Lancastria*	London: Plymouth, Havre
" 15	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 15	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 15	Sat.		*Bremen*	Bremen: Cherbourg, Southampton
" 15	Sat.	11 a.m.	*Laconia*	Liverpool: Boston, Cobh
" 15	Sat.	noon	*Transylvania*	Glasgow: Londonderry
" 15	Sat.	12.05 a.m.	*Rotterdam*	Rotterdam: Plymouth, Boulogne
" 15	Sat.	10.15 a.m.	*Roma*	Genoa: Gib., Naples
" 19	Wed.	11 a.m.	*Pres. Roosevelt*	Hamburg: Plymouth, Cherbourg
" 19	Wed.	noon	*Berengaria*	Southampton: Cherbourg
" 20	Thur.		*Dresden*	Bremen: Cobh, Cherbourg
" 20	Thur.	4 p.m.	*Amer. Trader*	London
" 20	Thur.	12.01 a.m.	*New York*	Hamburg: Cherbourg, Southampton
" 21	Fri.	5 p.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 21	Fri.	7 p.m.	*Majestic*	Southampton: Cherbourg
" 21	Fri.	7 p.m.	*Ile de France*	Havre: Plymouth
" 21	Fri.	noon	*Providence*	Marseilles: Bost., Ponta., Lisb., Pal., Nap.
" 22	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 22	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 22	Sat.	noon	*Milwcukee*	Hamburg: Cobh, Cherbourg
" 22	Sat.	11 a.m.	*Oscar II*	Copenhagen: Christ., Oslo
" 22	Sat.		*M. De Comillas*	Barcelona: Cadiz
" 25	Tues.	10.15 a.m.	*Conte Grande*	Genoa: Gibraltar, Naples
" 25	Tues.	noon	*Bergensfjord*	Oslo: Halifax, Bergen, Stavanger, Krist.
" 26	Wed.		*Europa*	Bremen: Cherbourg, Southampton
" 26	Wed.	11 p.m.	*Mauretania*	Hamburg: Plymouth, Cherbourg
" 26	Wed.	11 a.m.	*America*	Southampton: Plymouth, Cherbourg
" 27	Thur.	12.01 a.m.	*Deutschland*	Hamburg: Cherbourg, Southampton
" 28	Fri.		*Cristobal Colon*	Bilbao: Vigo, Coruna, Gijon, Sant.
" 28	Fri.	4 p.m.	*Amer. Banker*	London
" 28	Fri.	11 p.m.	*Homeric*	Southampton: Cherbourg
" 29	Sat.	noon	*Cameronia*	Glasgow: Belfast
" 29	Sat.	noon	*Ausonia*	London: Plymouth, Havre
" 29	Sat.	11 a.m.	*Scythia*	Liverpool: Boston, Cobh
" 29	Sat.	11.30 a.m.	*Adriatic*	Liverpool: Cobh
" 29	Sat.	noon	*Cleveland*	Hamburg: Boston, Cobh, Cherbourg
" 29	Sat.	11 a.m.	*Drottningholm*	Gothenburg: Halifax
" 29	Sat.	10.15 a.m.	*Saturnia*	Trieste: Lisb., Naples, Patras

EASTBOUND SAILINGS FROM CANADA

Date	Steamer	From	Destination
Nov. 7	*Duchess of York*	Montreal	Liverpool
" 14	*Duchess of Richmond*	Montreal	Glasgow, Liverpool
" 15	*Montclare*	Montreal	Cherbourg, Southampton, Antwerp
" 21	*Duchess of Atholl*	Montreal	Glasgow, Belfast, Liverpool
" 26	*Duchess of Bedford*	Montreal	Glasgow, Belfast, Liverpool
" 28	*Montcalm*	Montreal	Cherbourg, Southampton

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Adapted from 18th century folding press bed.

In addition to the furniture here illustrated, the Amherst Group includes a knee hole desk from an original dating about 1760, a kidney dressing table adapted from an early Charleston piece, a dresser inspired by a maple chest, Chippendale mirror adaptations, post and panel beds, historic chairs, tables and other furniture.



From an antique dating 1814.

Charlotte reproductions and adaptations include Colonial and Early American, English and French Provincial Groups, in pine, oak, maple, beech, cherry, mahogany and walnut. They are notable for their artistic value and historic character.



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Showrooms: Grand Rapids

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11AD30

Byways of Romance

(Continued from page 114)

CRUISING AROUND THE PACIFIC:

This is a comparatively new cruise for people of social, educational, or recreational activities. The Matson Navigation Co. and the American Express made such a signal success of the Pacific Cruise of the S. S. Malolo last year, that they scheduled another three-months' cruise this year. The Malolo is now on its second delightful voyage, with a full complement of passengers. It sailed from San Francisco on September 20th and will return on December 19th, after a voyage of 24,000 miles around the world's largest ocean. The ports touched and countries visited ashore are Hawaii, Japan, China, Hongkong, Philippines, Siam, Straits Settlements, Dutch East Indies, Australia, New Zealand, Fiji Islands, and Samoa—returning to Frisco by way of Honolulu. Fares from $1,500 up. This is practically a voyage of constant sunshine, cool breezes, seasonable port arrivals and endless interest to travelers who wish to avoid the arduous labors, hazards and disappointments of visiting countries on an individual and unguided tour.

SHORT WEST INDIAN SUNSHINE CRUISES:

There must be nearly a hundred short, warm-route cruises available to travelers this Autumn and Winter out of Atlantic and Pacific, American and Canadian ports. They range in length from two weeks to six, and on the Atlantic Coast, include the West Indies, and contiguous islands and South American cities—Bermuda, Porto Rico, Martinique, Barbadoes, Trinidad, Caracas, Curaçao, Panama, Jamaica, Haiti and Cuba.

CALIFORNIA, THE ALL-YEAR PLAYGROUND:

As we pointed out last month, the trip from Atlantic ports to New Orleans by ship, thence over the Sunset Route to the Indian lands of New Mexico, Arizona, and Texas, and on through the Southwestern desert country to Southern California, is rapidly becoming popular for those who seek readily accessible winter recreations in warm regions. The several routes from New York, Chicago, and St. Louis over this historic territory of limitless interest, natural wonders and Indian life, are now so thoroughly organized by the railroads concerned, that, however delicate or enfeebled a passenger may be, the maximum of transportation comfort always prevails on the trunk lines penetrating the territories embraced. Ultra modern Pullman compartment cars, baths and barbers, club observation cars, movies, radio, indeed everything but skating rinks, seem to have been added to modern railroad equipment to attract the patronage of travelers of means and discrimination. The All-Year Club of Southern California is promoting many of the luxuries which obtain in Southwestern inns and hotels, and, backed by the enterprise and progressiveness of the Golden State, heralding California's distinguished claims as the Perennial Garden of the Country—the All-Year Playground of the West.

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—how draperies should be related to the room.
—the proper length for glass curtains and over-draperies.
—what conditions determine the choice of curtains for a room.
—the kind of floor covering to use when the upholstery and draperies contain design.
—what determines the choice of lamps for certain rooms.
—how wall lights should be placed in a room.
—how to build up a color scheme for a room and what conditions determine the choice of colors.
—what rules determine the choice of furniture for various rooms.
—how to design and make draperies of every kind, for every room and purpose.
—how to make and hang portières.
—how to line over-draperies.
—how to measure windows for glass curtains and over-draperies.
—how to hang a group of pictures.
—how etchings should be hung.
—what three important factors must be accomplished in furnishing an apartment.
—what points are to be considered in selecting upholstery materials.
—how to make slip covers.
—how to combine various textiles in the same room.
—when rooms should be left without pictures.

and a thousand other things that will save you money and greatly increase your enjoyment

Here is a course that will give you information that will be of immense practical, dollars and cents value to you all the rest of your life; that will add greatly to your pleasure and enjoyment; that will open the door to a splendid professional career if you are so inclined; and that can be taken in your own home, in your spare time, in much less than one year, without one dull moment.

During its eight years of existence, this course has enrolled nearly 3,000 students. Every enrollment has been accepted with the agreement to return the tuition fee to the student, after completing the course, if he or she did not believe that the course merited the claims made for it. In not one instance has the return of the money been requested. But our files are full of letters of praise.

THE ARTS & DECORATION HOME STUDY COURSE IN PERIOD AND MODERNISTIC INTERIOR DECORATING

THIS course was created by a board of highly distinguished decorators and architects, at the instigation of Arts & Decoration, under whose auspices it has always been conducted. The good name and reputation of Arts & Decoration are your guarantee of its authority, thoroughness and quality.

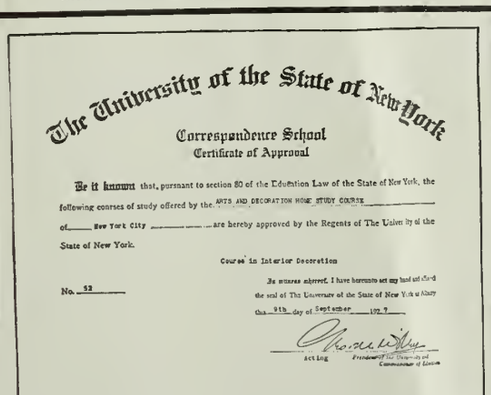
Until recently there were two courses—the original Period or Historic Decorating course, created eight years ago, and the Modernistic decorating course, created two years ago. They were separate courses, with separate tuition fees. They are now combined in one course, with one fee and that but slightly more than was formerly charged for the Period course alone. For one enrollment, therefore, you will receive thorough training in the facts and principles of both Period and Modernistic decorating, and in either 48 or 24 weeks, as you prefer.

The course consists of thirty lessons, in the form of finely printed, lavishly illustrated booklets, a set of three text books, and a set of samples of the fabrics used in upholstering. PLUS, from beginning to end, careful, individual instruction by correspondence by Miss Ina M. Germaine and staff, whose business will be to see that you receive the training you are entitled to. If you enroll you will not simply have a lot of material sent to you, to read or not as you please and be left to get whatever you can out of it for yourself: *you will be painstakingly, thoroughly and completely taught the art of the interior decorator.*

Then, if you care to do so, you will be able to engage in one of the most fascinating and lucrative of all careers for the man or woman of cultivated tastes, either as an independent decorator, or in association with an established firm or one of the great stores which maintain such departments. If you do not care about this, you will still profit enormously from the knowledge you have gained. It will enrich your life, adding immensely to your enjoyment of all of the beautiful things with which you come into daily contact; and it will return you hundreds of per cent profit just in the money it saves you in the furnishing and decorating you do in your own homes.

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Course in Interior Decoration

No. 52

In witness whereof, I have hereunto set my hand and affixed the seal of The University of the State of New York at Albany this 9th day of September 1929

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DECORATIVE FABRICS OF DISTINCTION

Recently there was distributed to the decorators one of six brochures which was entitled "The Golden Age." In it three motifs from new damasks in this collection were illustrated but the color and texture were by necessity left to the imagination of the decorator.

Here in a French boudoir setting are reproduced a Louis XVI fifty inch hand loomed silk damask, serial numbers 25280-25282 and a Louis XVI silk brocade, serial numbers 25285-25288. These also are new damasks in this collection and, we believe, emphasize the necessity of every decorator who requires a damask to consider this collection before making a final decision.

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"Madonna and Child"—From a Painting by Andrea Mantegna

Courtesy of the John Levy Galleries

★

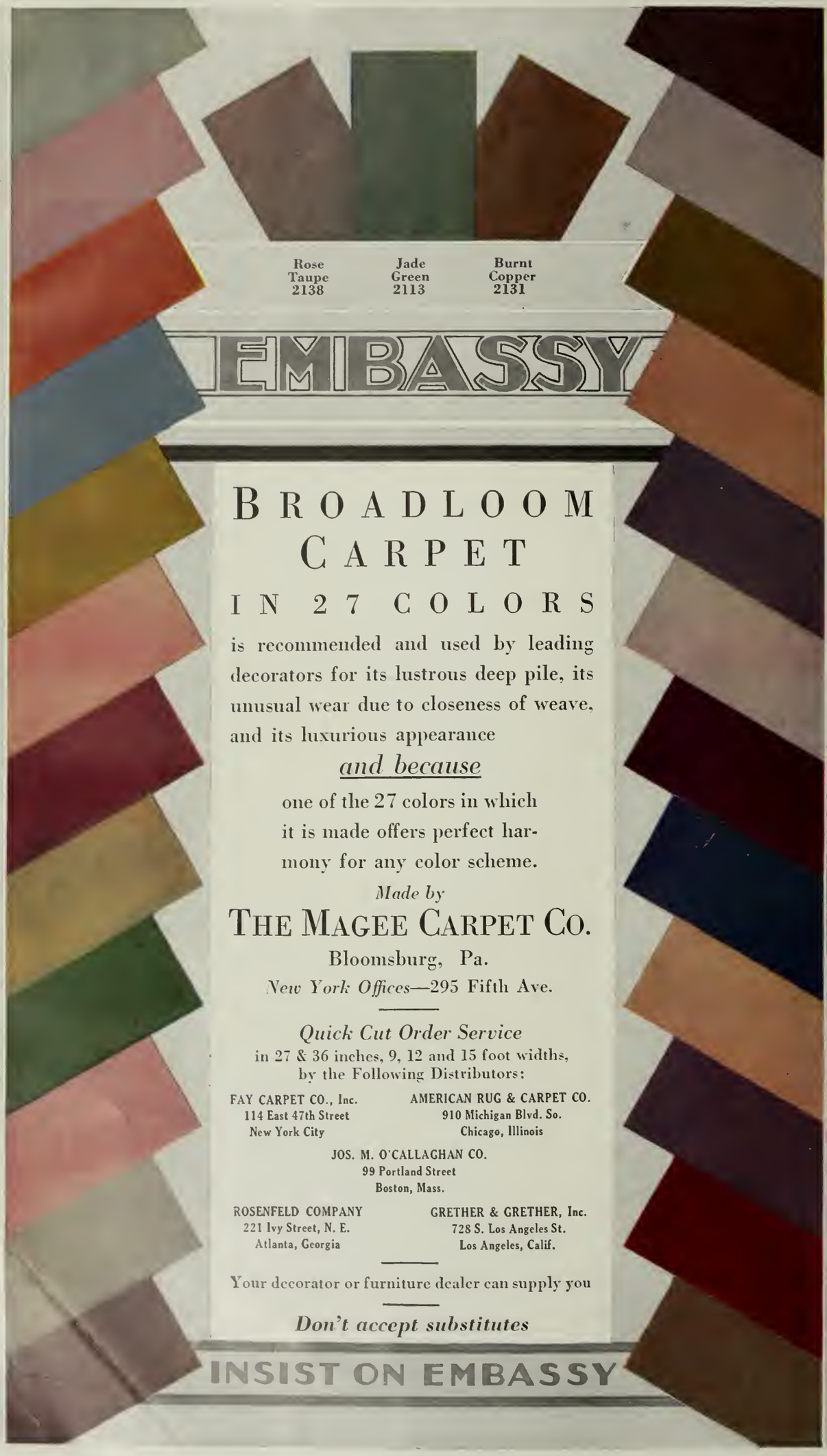
December, 1930

ARTS & DECORATION PUBLISHING CO. Inc.

PUBLISHER—ELTINGE F. WARNER

New York—Paris—London

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Catherine the Great—*Imperial Hostess*

Out of all that vast panorama of luxury that was Imperial Russia stands the glittering figure of Catherine the Great. From the far-flung horizons of her own broad domains, as well as from neighboring kingdoms, she gathered the richest treasures the age afforded. The Imperial Table was not neglected. We find, for instance, a single commission for a State Service of china costing some 330,000 francs, about $65,000 . . . in those days a fabulous sum. Catherine considered it well spent. She could not overlook the importance of her festive board. Her table, no less than her ceremonious court, must flatter her noble guests.

In point of color and splendor, much the same sort of china as graced those state dinners of the great Catherine is found at smart dinners today. Modified to contemporary taste, of course, and brought to the modern quality standard of Black Knight China. The Service is not of a single color and pattern, but several. As course follows course, color follows color. A soup cup in yellow may give way to fish plates in sea-green. The following dinner plate may be gold-on-ivory . . .

Fortunately, lovely china is no longer so expensive that only Empresses and Princes can afford it. A complete Service of Black Knight China may be had for from five hundred dollars, depending upon the number of sets of Course-Plates and the character of decoration. For less formal usage, there are simpler patterns as low as two hundred for the service.



* * *

A fascinating book, called "Color Follows Color as Course Follows Course," discusses the correct manner of employing this new-old vogue. Its pages take you through all the steps of a dinner, with water-color drawings illustrating every detail. Two dollars. Black Knight China, 104 Fifth Avenue, or through your dealer or decorator.

BLACK KNIGHT CHINA



A throne in the branches of a tree does not seem very regal, yet according to the fable which originated from an authentic fragment of Stuart embroidery, it was at the moment the most propitious place for Charles II. The incident is supposed to have occurred during the war between Charles II and his followers known as Cavaliers, and Oliver Cromwell whose followers were known as the Roundheads. Charles II, closely pursued, sought refuge in a tree. He can be seen peeping out, while mounted Roundhead soldiers search for him. In the background is the castle which was later his solace. Of course the ultimate end of Charles II is too well known to require repetition. The fable of the Stuart embroidery we thought amusing and have reproduced it on linen. Decorators, we feel confident, will appreciate it for its color and novelty.

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STROHEIM & ROMANN

730 FIFTH AVENUE · AT 57th STREET · NEW YORK

DECORATIVE FABRICS OF DISTINCTION

ARTS & DECORATION, December, 1930. Published every month. Volume XXXIV. Number 2. Publication Office, 578 Madison Avenue, New York City. Subscription price, $6.00 a year; two years, $10.00; three years $12.00, single copies, $0.50; foreign subscriptions, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1930, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

You are cordially invited to visit our Madison Avenue Salons. Please bring the card of your interior decorator or furniture dealer.



JUST to visit the Paris ateliers of Jacques Bodart is an adventure. Situated on the rue Payenne, across the street from the Musée Carnavalet, containing precious relics of old Paris, Jacques Bodart occupies the whole of a building which is itself *un monument historique*. It is in this environment that the consecrated work of perpetuating French furniture craftsmanship is conducted. Little wonder, then, that each imported re-creation so unerringly reflects the greatness of its inspiration!

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Interior Architects and Decorators
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THE HOFSTATTER galleries should be seen by anyone with a decorative problem, whether it be the designing and furnishing of a complete home or the selection of an outstanding piece of furniture to lend distinction to an otherwise finished room These galleries reflect the essential spirit of the Hofstatter tradition . . . creative designing and exquisite craftsmanship. A visit will help to crystallize your own decorative ideas.

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Upon request we shall be pleased to send you a copy of our illustrated booklet.

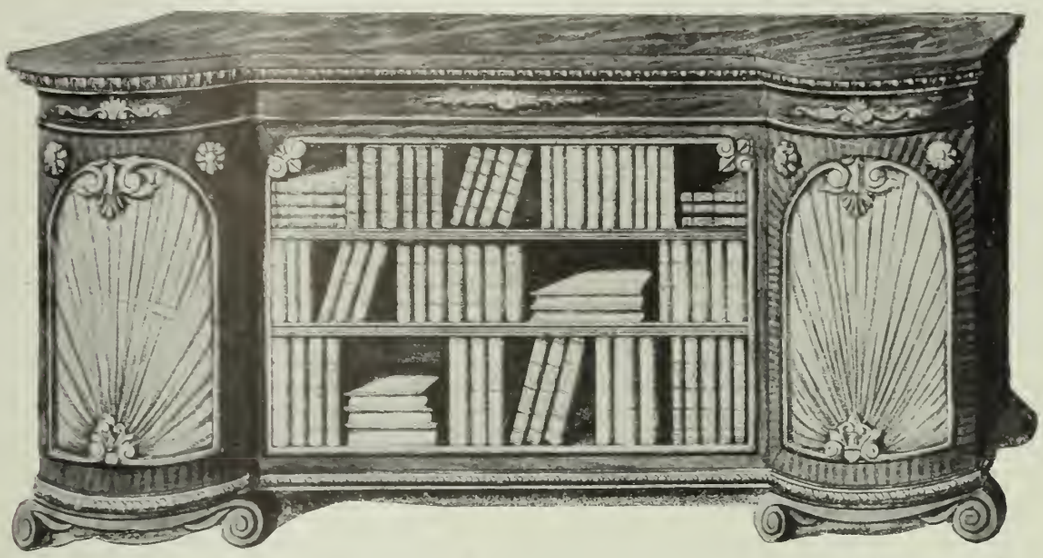
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A DRAWING ROOM COMMODE
from "Smith's Cabinet-Makers' Guide, Drawing Book and Repository" of 1826

Mr. George Smith, Draughtsman and Upholsterer to His Majesty King George the Fourth, commenting upon the above piece in his most interesting volume, informs posterity that—

"This most elegant piece of drawing room furniture is intended for the end of an apartment, to be placed opposite the chimney piece; or in some cases it may be placed between two doors. The inclosed ends are generally appropriated for the reception of music books, hymn books, or bottles and kindred refreshments. Sometimes the tops are made of valuable marbles, or otherwise of their imitation scagliola."



Today, the above piece might very happily be replaced by the fine painted and decorated Regency commode illustrated below. This is a faithful reproduction of an old model and is exemplary of the collection of gracious 18th century furniture on display in our several showrooms.

Cassard Romano furniture, fabrics, antiques and art objects may be purchased through accredited dealers and decorators.

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SINCE the opening of their twelve additional showrooms, the Salons of Brunovan have taken their place as the largest galleries devoted exclusively to the showing of fine French XVIIIth Century furniture. These beautiful interiors have been decorated authentically in the manner of the salons of the Louis XV and Louis XVI eras. Several of them contain original *boiseries*. *boiseries* used in the days of the Old Régime. Here are assembled Brunovan's authenticated copies of the rarest and most beautiful pieces, found in private French collections. That these reproductions may be placed against genuine French XVIIIth Century backgrounds and show the same gracious charm as original pieces is proof of their fine quality, their expert workmanship, their authentic design. Decorators, dealers, architects and their clients are invited to view Brunovan's *nouveaux salons.*

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PARIS
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These views are of the Hawthorne School, Beverly Hills, California, of monolithic construction throughout, with decorative details cast in place. R. C. Flewelling, Architect.

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Can you imagine a more perfect Christmas Gift for year-round enjoyment than a Jackson Electric Log Fire? Logs are separate and can be arranged to suit the owner's taste and can be used with regular andiron shanks. May be had with natural birch logs if desired, and with or without Heating Elements. Prices from $85 to $150.



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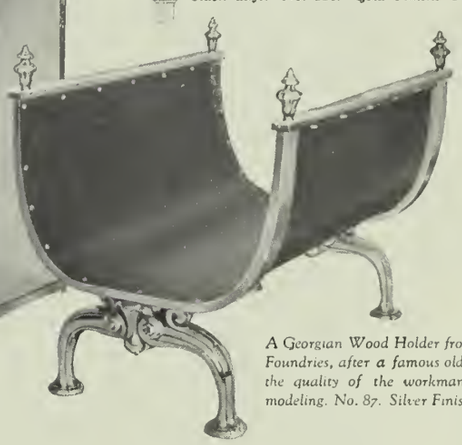
The Warm Glow of Christmas lives on in these gifts for the HEARTH



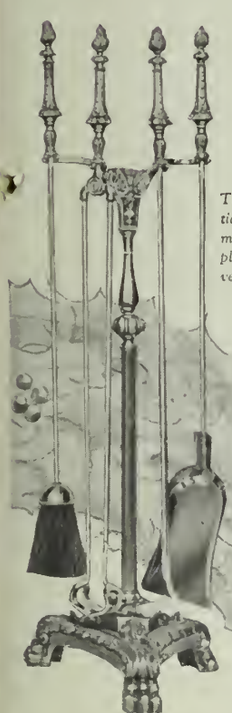
Electric Coal Grate—a new Jackson model which happily reproduces a graceful decorative motif of olden days. No. 226. Gold Finish. Price $115.



A fine-mesh Fire Screen with the beautiful proportions and graceful decoration of the Louis XVI Period. Center Panel is 30" across and the wings are each 11" wide. No. 6451. Gold Finish. Price $95.



A Georgian Wood Holder from the Jackson Foundries, after a famous old design. Note the quality of the workmanship and the modeling. No. 87. Silver Finish. Price $100.



This Fire Set has that substantial and superior air which marks all of Jackson's Fireplace Accessories. No. 595. Silver or Gold Finish. Price $165.

PERHAPS the reason Christmas Shopping for grown-ups seems so difficult is that we are all children enough at heart to wish our gifts to say "Merry Christmas" as happily and surely as our toy-filled stockings once did. Don't forget then, that Santa Claus still pays his visits down the chimney! The Hearth is the one Christmas symbol which lives on throughout the year. It is a perennial reminder of good St. Nick and the joys and delights of Christmas cheer. A gift for the Hearth is *the perfect Christmas Gift*—as seasonal as Holly and Mistletoe—as symbolic as the Yule Log itself! Shop here and you will find the most charming and original gifts for the Hearth—Fireside Fittings which will make the warm glow of Christmas live on throughout the years in the hearts of those who are near and dear to you. Mantels, grates, firedogs, fenders—screens, scuttles, bellows, and baskets—some new, some from famous Old World castles and mansions—yet all with that distinction and excellence which for 100 years have characterized the exclusive and unusual Fireplace Accessories offered by the House of Jackson.

A visit will help make your Christmas a success! If you cannot come, we will be pleased to send you photographs.

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These creators and wholesale manufacturers of Fine Handmade Furniture have eighteen thousand square feet of showrooms. With constantly changing models, this offers dealers and interior decorators an exceptional opportunity for careful selection of unique and distinctive pieces. The public is invited to inspect our stock and order through dealers or decorators.



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N. J. Leader - - - - - - - York, Pa.



THE merits of this glowing hearth need not be extolled to those who number the fireplace among their earthly possessions.

The above photograph, courtesy of W. A. Hathaway, shows an actual fireside in the Living Room of a Model Apartment, Home Making Center, Grand Central Palace, New York City.

We take a real pride in listing here a few of the fine stores that display and carry in stock Stickley Early American furniture. They are representative of the type of store that puts its practical seal of approval on our life work. If your city is not mentioned here, we shall be glad to give you our dealer's name nearest you.

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JOHN LEVY
GALLERIES

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Reflecting The Age of Louis XV



The pediment or "chapiteau" of this trumeau is adorned with a copy of a painting by the famous Fragonard, who so freely and delicately interpreted the affectations of the age of Louis XV. While the trumeau illustrated is used as an overmantel decoration, it may be used with equal effect over a commode, dressing table or console. At *Friedman Brothers*, who for over 27 years have been making decorative accessories of the finest quality, will be found mirrors, cornices and mantels of all periods—*Georgian, French, Spanish* and *Italian* as well as *Modern*. Dealers, Decorators and Architects are invited to visit our extensive display rooms. A card of introduction will admit their clients.



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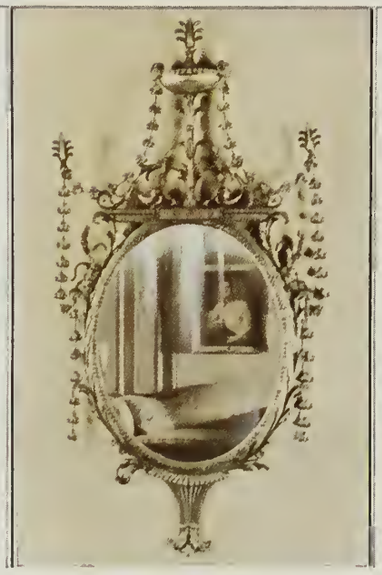
MIRRORS · CONSOLES · CORNICES · MANTELS · PAINTINGS

Beauty
may indeed be said to reign supreme





The beautifully detailed antique satinwood secretary desk shown above is approximately of the year 1795. There are many other important desks to be seen in the many rooms at the Hampton Shops.



Many lovely mirrors are on display at the Hampton Shops. The one shown above is a reproduction of a fine old Adam model. It is priced at $365.

* * *

The Adam mantel in green and white marble in the colored illustration above was brought from Nevill Court, Tunbridge Wells, and is in the original condition. Many other mantels are offered at the Hampton Shops.



This delightful eighteenth-century carved pine door-surround was brought from an old home in England. It is one of a group of interesting items of interior architecture imported by the Hampton Shops.

When you first enter a room created by the Hampton Decorators, its sheer artistry at once delights you. But soon you perceive that the room is not alone beautiful, but is also instinct with livableness and with comfort; that each several detail has its own individual perfection. Hampton Shops interiors are singularly complete, for the Hampton organization is all-embracing in its scope. Every one of its members has been particularly trained for the work in which he specializes.

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Panelled Rooms ▸ Pargetted Walls ▸ Moulded Ceilings ▸ Strapwork Ceilings ▸ Rare Lamps Objets d'Art ▸ Unique Lighting Fixtures Superb Rugs and Carpets ▸ Exclusive Draperies ▸ Mantels of Distinction ▸ Unusual Fabrics ▸ Antiques ▸ Reproductions ▸ Pegged Floors ▸ Flagstone Floors ▸ Parquetry Floors

Hampton Shops

18 EAST 50TH ST. NEW YORK

BURLINGA... PUB... LIB





The white jade flower bowl, from the collection of Emperor Chien-lung, is dated about 1750. The candlesticks of translucent pale sea-green jadite are statuettes of the Goddess Kuan-yin.

The vase of this lamp is twenty-five inches high. On a ground of turquoise hue are painted scenes of the court of Emperor Chien-lung (1736-1795).





A pair of jade lanterns with delicately carved and pierced silver gilt mounting. The little clock is of fine, white jade. Each vase has a spray of flowers and foliage carved from semi-precious stones.

This figure of the Goddess Kuan-yin, bearing peaches of immortality and the elixir of immortal youth, is eighteen inches high, of uniform, warm, rich grass-green jadite. A jade phoenix, perfectly crowns this stately composition.

Perhaps *once in a lifetime... perhaps this very Christmas... you wish to give a gift that only a certain person will rightly prize... a gift that is more than beautiful, more than precious... that has, in fact, the quality of immortality. What happier choice than the exquisite jade carving or porcelain vase first presented three hundred years ago by a Manchu emperor to a favorite princess. Certainly a gift that has kept a memory fresh through three centuries will be a gracious reminder of a noble giver. To give the gift of an emperor, to bestow the heritage of three hundred years of pleasure, is to beautifully acknowledge the royal quality of the receiver. Edward I. Farmer will be very happy to help you select, from his famous collection of XVII Century Chinese jades and ceramics, this one perfect gift. And to partially prepare you for these wonders, may Mr. Farmer send you his Christmas Brochure... which also includes many plates of his remarkable collection of XVII and XVIII Century English furniture? Edward I. Farmer, Inc., 16 East 56th Street, New York City.*

F A R M E R



A group in the Christopher Wren room, part of the famous Farmer collection of XVII and XVIII Century English furniture

Beauty in Kentshah carpets



Kentshah—a handwoven carpet of exquisite texture; it is available in a complete range of lovely pastel colors to match any decorative scheme.

THIS beautiful plain seamless carpet differs entirely from any machine-made carpet, and will give the same glow to the room as an Oriental rug. It is in fact and in weave an Oriental, but plain in color—either neutral or colorful tones. In its darker shades it is particularly suitable for the living room, while the lighter pastel colorings are desirable for the bedroom. Soft and lustrous under foot, its high lights eliminate footprints. It is made seamless up to twenty-one feet wide available on prompt delivery.

This carpet can be seen at any of our showrooms or at our Architects Samples Exhibits in New York, Buffalo, Cleveland, Detroit and Los Angeles.

ONLY by seeing and feeling *Kentshah* can one appreciate its lovely quality; a sample will be sent upon request. In writing kindly specify color tone desired.

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Steep, narrow ways—such as this street in Bellagio—add much to the picturesqueness and charm of the hill towns of Lombardy. It is not alone because of its scenery, however, that Lombardy is famous, for Lombardy is the center, in Italy, for the cultivation of the silkworm and the weaving of fine silk fabrics. The design illustrated—developed in a number of delightful color combinations—is a recent Johnson & Faulkner importation, and exemplifies both the beauty and the surpassing quality of the modern Lombardy weave.

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Upholstery and Decorative Fabrics

ESTABLISHED more than a century ago, Johnson & Faulkner for generations have been importing Old World fabrics to meet the most exacting requirements of the decorative trade. Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, and to inspect, under ideal conditions, a comprehensive display of every type of high class fabric required in the decoration of the modern home.

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DECORATIONS OF DISTINCTION

From the Antique Galleries and Smart Shops

By ELIZABETH LOUNSBERY

MURAL decorations in varied interpretations, and of period or original design, comprise the work of the Phillipson Studios, such as the panel, illustrated, 7′ x 7′ in size, painted on canvas. This is one of several used in the sun room of a Long Island house and depicts in greens and browns, against a sunny background, tropical birds and palm trees.

Bathroom walls, as well, are treated in the same manner with brilliantly colored tropical fish and soft greens as the ground color. In fact, the mural decoration of any room, either for a private house or a public building, may be executed here or the walls finished in Craftex, simulating old stone. Aside from carrying out the work of the architect and builder, these studios also undertake the complete decorative equipment of a house, including the lighting arrangements.



Painted sunroom panel, 7′ x 7′, showing tropical birds against a sunny background. Courtesy of Phillipson Studios, 340 E. 44 St. N. Y. C.

FOR Christmas gifts, what could be more interesting than the furniture for children which is now displayed by Childhood, Inc., in even larger variety than heretofore, in their new shop that offers everything possible in diminutive size that a child could desire for comfort or enjoyment.

While the various pieces are made on a scale suitable for a child, at the same time many may continue on in usefulness, long after the child has grown. Among these may be mentioned the maple, Pembroke table with drop leaves, that will make it a convenient tea table later on; the pine trestle table, which may well serve as a coffee stand and the gateleg. Chairs for children are to be found in all the accepted early Colonial types, as well as provincial; likewise beds, highboys, Governor Winthrop and knee-hole desks, secretaries and open dressers with well planned under-cupboards for toys. Amusing hooked rugs, lamps and shades, curtain materials and toys are also to be had.

In a room with paneled walls, decorated in the Scandinavian manner, the furniture becomes equally colorful. Another room, devoted to the requirements of the nursery, is equipped with furniture finished in a delicate pink, also the accompanying hangings and coverings.

SPANISH and Italian antiques and art objects have been assembled by George W. Funk from many authentic sources and in a most comprehensive and notable collection. Here, in a veritable atmosphere of the Old World, one may find a fine old piece with its original hardware, such as in the instance of an Italian XVIIth century chest of drawers with elaborately chased bronze pulls, and an early XVIth century walnut cassone, with a carved center panel and corner caryatides.

Reproduction of Early American hobby horse and Hitchcock chair. Modern hooked rug and child's wrought-iron floor lamp. Courtesy Childhood, Inc., 32 E. 65 St. N. Y. C.





DISTINCTIVE SCREENS

This interesting screen portrays the colorful beauty of Ancient Venice.

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Special attention given to the needs of *Interior Decorators* who will find in our show room more screens to work with than is assembled in any other place in the world.

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A Royal Indian
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OLIVIER

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Unusual and Attractive
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DECORATIONS OF DISTINCTION



Inlaid burl walnut, XVIIIth century Italian commode with gilded hand carved mirror, alabaster lamp and parchment shade. Courtesy George W. Funk, 862 Lex. Ave. N. Y. C.

Needlework covered stools mounted in velvet: Spanish and Italian mirrors, architectural paintings and antique fabrics for hangings and coverings are also available, while the collection of alabaster lamp bases are exceptional in number and choice of design. For the pent-house terrace or the garden there are old tiles, grilles and ornamental jars and urns, and notably a Verona marble well curb in the full beauty of its pinkish red colorings, now piped as a fountain.

TABLES, some of them small, for many uses, and at exceptionally low prices, are being featured at this season at Baphé's, in a mahogany Duncan Phyfe tea table: an oval top with slender legs, like-



Pewter bowl, mottled metal flower holder, green, blue or rust, and old copper tankard. Courtesy Baphé, Inc., 15 W. 48 St. N. Y. C.

wise square and oblong coffee stands, some with marble tops, and the familiar Provençal table with the shelf, just below the top, enclosed on three sides.

These are particularly timely as Christmas gifts as are the tea-tray tables; the bowls for flowers in new shapes; old bits of pewter and copper and decorated trays. Floor lamps, as well, with attractive shades are correspondingly low in price, as is the graceful wrought-iron wall scroll to hold two, three or four pots of ivy.

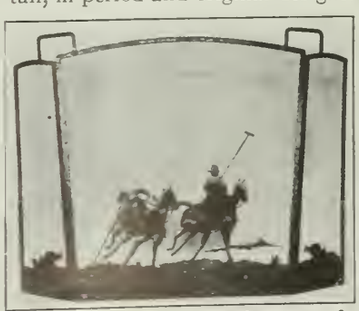
Comfortable over-stuffed chairs are a feature of the special order work here, carried on in combination with their interior decorating department. A new armchair in natural bamboo, of compact size, is unique in type, in that the support of the cane woven back becomes a handle by which the chair is carried about, when the back is folded over upon the seat. This holds a deep, comfortable waterproof covered cushion that rests on an unusually sturdy base, making the chair particularly practical for use on a yacht.

MIRRORS in veneer, gold and wood finish, in reproductions of old Italian, French and Spanish frames, ranging from the XVIth to the XVIIIth century and made by William Frutig, Inc., may be purchased, at retail, through the decorators and high class department stores, where mirrors are sold.



Gilded carved wood Chippendale mirror, reproduction. 32" x 55". Courtesy William Frutig, Inc., 504 E. 73 St. N. Y. C.

These combine decorative and graceful outlines in their design with skilful workmanship and represent the highest type of mirror production. An extensive selection for bathrooms and dressing tables lends added interest to this stock with window cornices in colored composition and carved wood, showing the most delicate detail, in period and original designs.



Wrought-iron firescreen, showing polo players. Any size or finish. Courtesy L. D. Ford Corp., 16 E. 54 St. N. Y. C.



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This 15th Century twelve-sided Bolognese table comes from the Collection of Peruzzi dei Medici, Florence. Made of walnut, its fine simple mouldings are representative of the best early Italian craftsmanship.

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INCORPORATED

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This novel
SMOKE STAND!

This stand is in antique wrought iron—charmingly old looking. It has two places for matches and one for cigarettes. The ash trays swing in and out for easy reaching. Pottery jars are in each tray and may be filled with water to avoid the annoyance of smoking stubs. This stand is heavy enough to assure its standing firmly.

By the Original Closet Shop

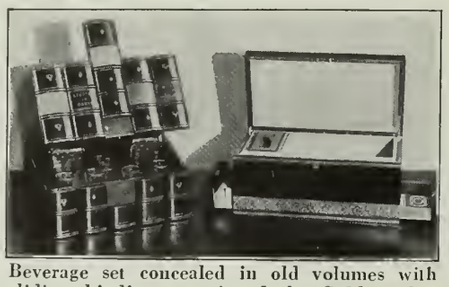
The CLOSET Shop
MRS. GEORGE HERZOG
780 MADISON AVENUE, NEW YORK
PLAZA 3440



Chromium five piece modernistic dresser set and ornamental jazz players from set of six. Courtesy Rena Rosenthal, 520 Mad. Ave. N. Y. C.

WROUGHT iron as applied to lighting fixtures, lanterns, lamps, fireplace accessories and furniture reflects a distinctive touch in the productions of the L. D. Ford Corp., in being just a little different in character from the modern, stereotype iron work.

Especially is this noticeable in the spark screens made in this foundry, which show as their newest motifs the "Flying Machine" as depicted in a Currier & Ives old coaching print, and other designs with hunting subjects and cowboys. Lanterns, at this season, are also featured in original designs and in copies of early lanterns.



Beverage set concealed in old volumes with sliding binding covering lock. Gold tooled Florentine leather humidor with drawers containing bridge set, poker chips and dice. Courtesy Florentine Craft Co., 54 W. 21 St. N. Y. C.

Ferneries, constructed on the lines of a glass top table, only substituting a deep copper basin for the table top, are also among the newer numbers and smaller ones with removable containers, made especially for window sills. Club fenders with the fender seat comfortably upholstered in green or red leather, too, are featured. Likewise smoking stands of simple but distinctive outlines, and andirons and candlesticks.

DECORATIVE details in the modern manner, for varied uses such as the dinner and tea table, the dresser, desk or merely ornamentation, as in the many attractive flower holders, are to be had at Rena Rosenthal's shop, among her latest importations.

Chromium, the favorite medium for these, is found in a variety of novelties that includes a beverage shaker, offering all the conveniences of the pantry within itself—namely, a corkscrew, a fruit juice container, lemon squeezer, funnel and four cups. Then there is the dresser set, illustrated, so appropriate for a modernistic bedroom and having a metal mirror suggesting that of ancient Egypt.

Of special interest as well, are the characteristic animals that are shown in horse and fish bookends and in the graceful lines of the greyhound magazine rack and ornamental ashtrays and boxes. An especially desirable standing ash receiver is also unique, not only in its outlines, which though essentially modern are adaptable to any room, but is further to be recommended in having a hidden porcelain container to receive the ashes after the top is opened, that may be readily cleaned and replaced.

Christmas gifts are also found in a large selection of wooden toys, Christmas tree angels, music boxes and a Madonna and Child made in Oberammergau by the Lang family. Colorful glassware for bathroom and table use is another seasonable suggestion, also white glazed figurines and beaded and embroidered purses.

LEATHER goods, of the finest workmanship, sold at wholesale and retail are produced by the Florentine Craft Co., in a choice of Florentine, crushed calf or Morocco. These high grade leathers are applied to jewel boxes, humidors, folios for all uses, complete desk sets



Copper and brass cocktail tray in green or brown finish; bud holder, ivy stand and flower pot cultivator. Courtesy Chase Brass & Copper Co., Inc., 200 Fifth Ave. N. Y. C.



One of a pair of unique Adam mirrors. Antique, oval, in a delicate design, 42½" high by 20" wide, $950.00 the pair.

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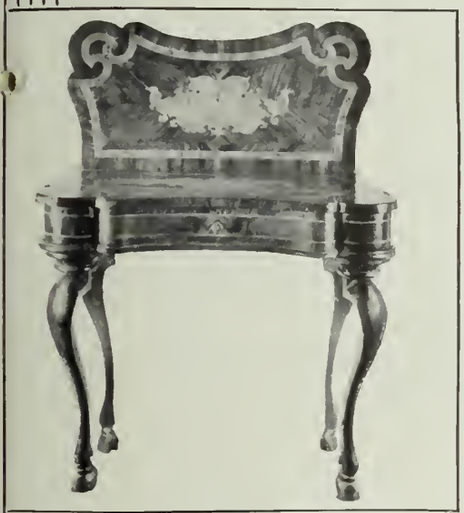
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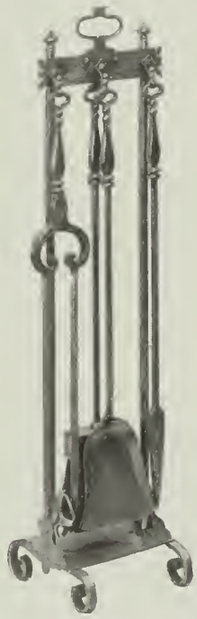
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Breakfast set for two persons, 20 pieces, in green blue English pottery. Cantagalli three part relish dish with green handled four piece serving set. Courtesy Mrs. Ehrich Co., 36 E. 57 St. N. Y. C.

with magazine racks and waste baskets to match; photograph frames, cigarette boxes, some showing hunting scenes, others with carved bronze plaque inserts, all hand gold tooled.

An attractively bound dictionary is of black calf with gold tooling and a Cinabar insert. This same decorative motif appears as well, on telephone book covers and folios. Another color combination is of black with red leather inlay, tooled in gold, and still another in light green with dark green inlay.

In the two unusual examples illustrated, particularly useful as gifts for a man, the beverage set comprising two Stiegel glass bottles and six glasses in a velvet lined case is concealed in what may be readily accepted as a number of finely bound books. The combination humidor and cigarette box is porcelain and cedar lined, and has in the lower drawers, a complete equipment for bridge and poker.

COPPER and brass ornamental accessories made by the Chase Brass & Copper Co., including distinctive lamps, flower vases, bowls and plant holders, designed by Walter Nessen, and H. Reiman of Berlin, assume new lines in the collection displayed in a department recently opened in the company's wholesale showrooms but sold through the gift shops and larger stores. All have been lacquered to prevent tarnishing and thus are not to be cleaned by water or polish. They are obtainable in satin finished copper or brass, antiqued copper or statuary bronze and all with the charm of the unusual.

An electric lamp for a dressing table or bathroom is another innovation in that its slender metal stem, enamelled in any preferred pastel color, has an opening in the base for an electric curling iron attachment. This is most inexpensive. The dolphin design, chromium bathroom fixtures made by this firm are equally intriguing, as is a tiny brass flower pot cultivator with spade and rake ends.

TABLE appointments of distinction in china, glass and linen have been made a special study by Mrs. Ehrich, resulting in subtle combinations of color and great beauty in unusual table settings. In individual breakfast services, for example, there is one of yellow flowered china on a self-decorated tray, most colorful.



Green enamelled sterling silver toilet articles with rose garland center motif on white enamel. Courtesy Victor A. Picard, Inc., 7 W. 45th St., N.Y.C.

Among the runner sets of great beauty are those of yellow linen embroidered in silver and others in soft peach tones with silver.

A room is devoted to modern glass containing rare examples by Luce, Besnard, Baccarat, Le Coeur and others with a collection of rare service plates. In furniture, Mrs. Ehrich has assembled an interesting collection of XVIIIth Century English pieces.

TABLE glass, delicate Italian in design, with center bowls, compôtes and candlesticks to match, and equally beautiful service plates and breakfast sets, combine with table linens at The Little Gal-



Pewter cock and hen salt or cigarette holders. Austrian glass liqueur set on red lacquer tray: amber glass bowl on verde bronze stand. Courtesy The Little Gallery, 29 W. 56 St. N. Y. C.



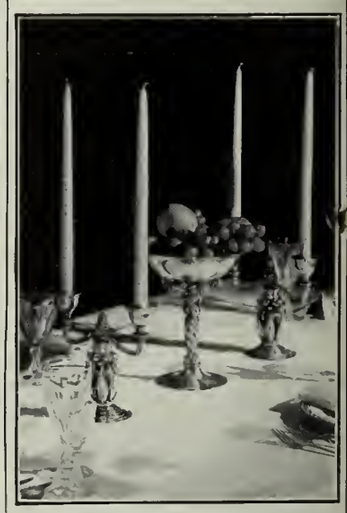
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lery in an unusual grouping of decorative house accessories.

Pewter, also for table use, and the desk shows an interesting rendering of old designs in Colonial inkwells, candlesticks, bowls, porringers and smaller pieces, so desirable as useful gifts, likewise fine old pieces of brass and copper. Flower vases are available in rich-toned pottery as well as individual ornamental pieces, such as the pair of young robins in heavy blue or white glass, so naturally modeled that they seem like the birds themselves, and are sufficiently heavy for bookends.

A crown-shaped Austrian glass flower holder also appeals in its outlines, for flowers may be placed in all its many openings. Christmas cards of special design are also of interest, here, in being not only above the commonplace but inexpensive.

ENAMELLED sterling silver accessories in sets numbering ten pieces, or individually, are made in a number of new designs, for retail distribution through the high class department stores and best jewelers by Victor A. Picard, Inc. Among these, the introduction of a carved semi-precious stone motif applied to the top of the powder box, brushes, mirror, or wherever practical, has met with great favor, for these motifs, such as of rose quartz, jade, turquoise, matrix, etc., can carry out the color scheme of any dressing table, done in pastel shades. A particularly lovely set for a guest room is in yellow enamel with rich carved amethyst medallions. Complete boudoir sets are likewise to be had with gilt bronze mountings and enamel or with hand painted miniatures.



Bird card dish, penguins and terriers, in soft grays, white and blue colored porcelain. Courtesy Royal Copenhagen Porcelain Inc., 155 W. 57 St. N. Y. C.

LAMPS for intimate as well as formal use, comprise The Treasure Trail and as one of their newest numbers, show a reproduction in brass or pewter of an old swinging shiplight, which may be had in wall bracket form, or as a table lamp. With this is used a map or ship decorated shade.



Metal lamp, 24" high, antique green, red or rust finish. Parchment shade with metal studs. Courtesy The Treasure Trail, 49-51 W. 23 St. N. Y. C.

PORCELAIN figures and animals, modeled from life and produced by Royal Copenhagen Porcelain, Inc., have become so familiar to the discriminating eye that they need no further introduction; each year brings new interpretations. Among animals there is every type from elephants to kittens, with birds of all kinds, and in figures, the Danish peasant in native costumes, as well as the rare work of Gerhard Henning in beautiful nudes and figures, such as his "Faun and Nymphs", a copy of which is in the Metropolitan Museum.

SILVER hand-wrought in a comprehensive collection originally designed by Georg Jensen is shown in everything requisite for the dining table, which may be aptly called "heirlooms of the future". Nor is the range of this silverwork confined to table service, for it also includes all the requirements in toilet silver and originally designed jewelry, as well, all exhibiting the same perfection of workmanship and showing the scope for the full expression of the designer's originality.



Hand wrought silver box, dessert plate, inkwell and paper cutter with ivory motif, flower design. Courtesy Georg Jensen Handmade Silver Inc., 169 W. 57 St. N. Y. C.



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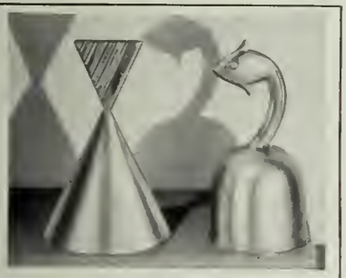
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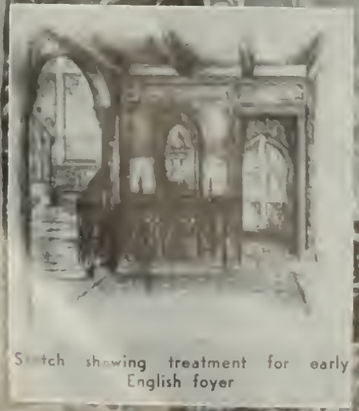


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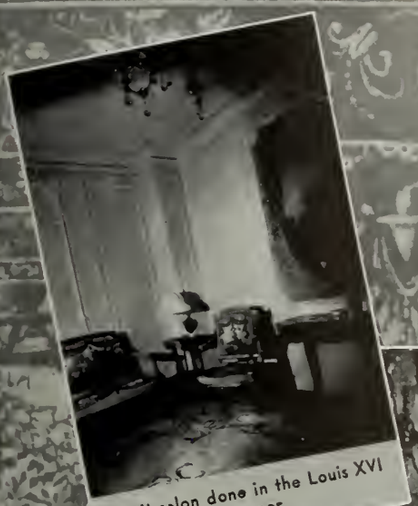
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Group of "Christmas Crib" Figures — *From the Spooner-Thayer Collection*

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"Madonna and Child," *by Andrea Mantegna. Courtesy John Levy Galleries*

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Virgin and Child in Polychrome Stone

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ARTS & DECORATION is published the twenty-third of every month by Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City.

ENTERED as second class matter, March 5, 1919, at the post office in New York City under the act of March 3, 1879.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

SUBSCRIPTION PRICE: $6.00 a year; two years, $10.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscription 50 cents additional.

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TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient return postage.

Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York

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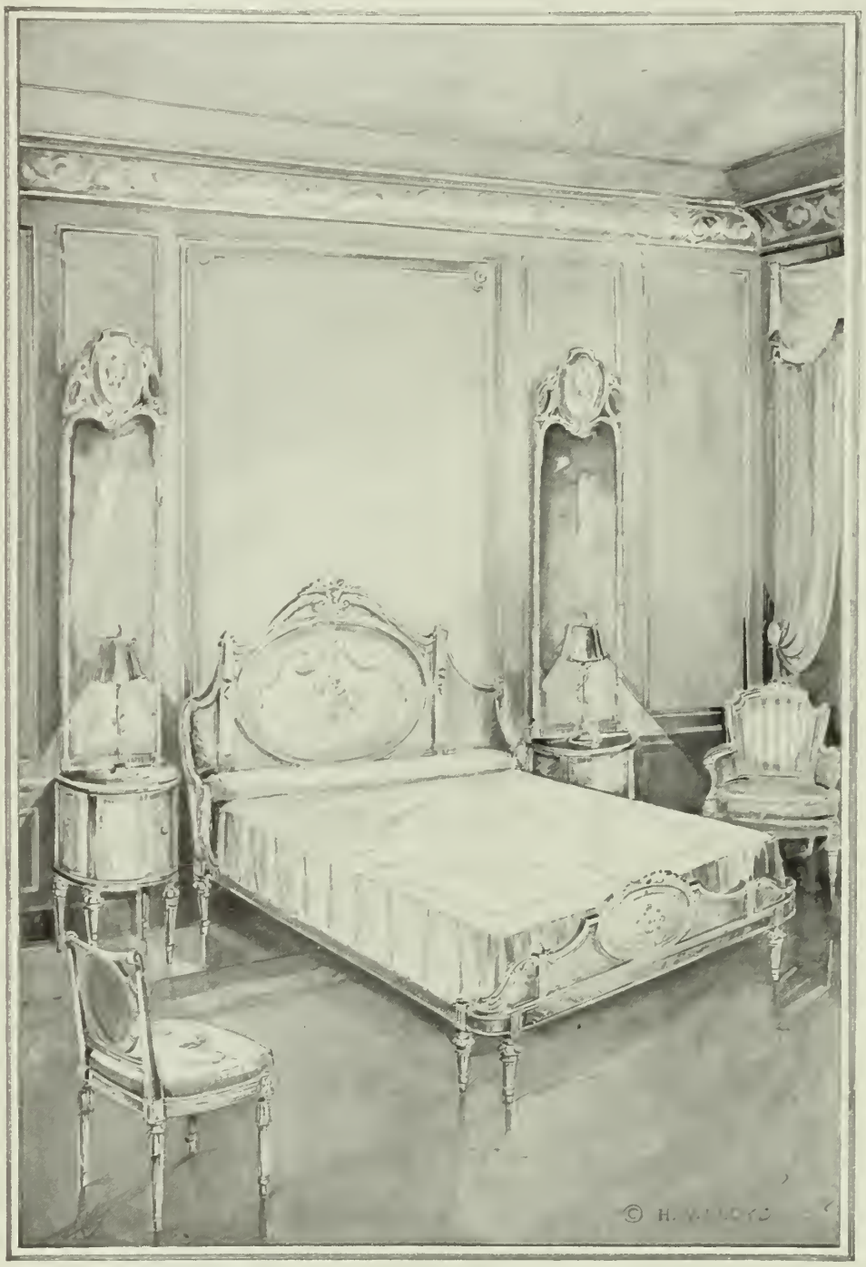
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Virgin and Child in polychrome stone
Seventeenth Century, Paris

The originals of these photographs were in the collection of "La Vierge en France," shown by Demotte, Inc.

Arts & Decoration

La Vierge en France

The Little Sculptured Virgins of France Are Famous the World Over. The Illustrations in this Article Are from Originals of the Fourteenth, Fifteenth, Sixteenth, and Seventeenth Centuries

By LOUIS RÉAU

President of the Society of the History of French Art

IN the Xth Century there already existed in churches and abbeys of Auvergne wooden statues, painted or overlaid with gold foil, representing the Virgin or a saint sitting in a majestic attitude. The most renowned of these is "The Majesty of St. Foy" which is kept in the treasure of Conques-en-Rouergue Abbey, dating from the beginning of the XIth Century. She is depicted upon a throne and wholly overlaid with jewelled gold plates, like an idol.

A few churches in Auvergne possess wooden Virgins of the same type. The most famous are that of St. Nectaire, covered with painted canvas, and that of the magnificent Romanesque church at Orcival, which is clad in silver plates. All these statues show features in common: the Virgin is not crowned, as she will become later, but her head is veiled. The Child Jesus, sitting in her lap, holds a book in his left hand, while he blesses with the upraised fingers of the right one. Those hieratic, solemn Virgins, with their Byzantine stiffness, are often called "Black Virgins" on account of their complexion, darkened by time and smoke from tapers.

These statues from Auvergne used to astonish and shock the Northern French who at that time knew only bas-relief sculpture. As a proof of it the following tale is related about two clerks from Anjou. They were tramping through Auvergne at the beginning of the XIth Century and when they saw worshippers and pilgrims kneeling before those Virgins of Majesty, they were indignant at such customs which they considered as sheer superstition and idolatry. Nevertheless those so-called idols were copied ere long by Northern France, as shown by two other items in the Demotte Collection; one is from a church at Le Mans and the other from Chalon-sur-Saône. The Virgin from Le Mans unfortunately lacks her right arm and left hand and the Child whom she held in her lap is lost. But the more individual expression of the face denotes a more advanced art, even more marked in the Virgin from Chalon who can be compared with the famous Virgin at the St. Anne door in Notre-Dame cathedral of Paris. The Child, who holds a globe instead of a book, is still as oldish and solemn; on the other hand, the Virgin's face has more charm, the shape of the knees shows through the dress which, instead of falling in parallel folds, is creased crosswise. We have now reached the early XIIIth Century. From that time on, sculpture becomes more lively and supple. Standing Virgins take more and more the place of sitting ones and the Child's weight on their left arm causes a curvature of the body called "offset".

Archeologists have often discussed the origin of this tradition, attributed of yore to sculptors on ivory. It was argued that the curve of elephant tusks compelled ivory craftsmen to give their Virgins a bent po-



Virgin and Child in stone. School of Ile-de-France, beginning of the Fifteenth Century



Virgin and Child in wood, from Lille (Nord), Franko-Flemish School, Sixteenth Century

sition, and that wood- and stonewrights had only followed their example. This is granting a great deal of credit to mere artisans who, far from supplying monumental sculptors with models, have always emulated them. Long before ivory craftsmen, the experts in imagery had sculptured offset Virgins for the simple reason that a mother cannot look at the child whom she carries on her arm without drawing backward and bending her waist. Besides, it seems that the offset often was a matter of fashion during the XIIIth and XIVth Centuries, for one could cite a number of Medieval Virgins who are clearly bent even though they do not carry a Child.

Whilst figures become more supple on account of this offset which hollows in the right side and causes a much more variegated draping effect, the Madonna's facial expression grows more human, more feminine and more maternal. They are no longer impassive idols enthroned in priestly majesty, but young mothers smiling with joyful tenderness at the Child whom they hold in their arms. As for the Child, he no longer raises his fingers to bless the faithful with a gravity out of keeping with his age; he slips his hand into his mother's bosom, unless he is playing with a bird, a flower, or fruit. Art thus corresponds to life, but it must be confessed that it loses in mysticism what it gains in humanity, and one happens to forget at times, on seeing those charming groups of a coquettish young woman playing with her child, that the artist aspired to depict the Immaculate Virgin.

This radical transformation of XIIIth Century art is wonderfully illustrated by a polychrome stone Virgin from Avranches in Normandy. A smile lights up the beaming face of the young mother. As in the famous "Golden Virgin" of Amiens Cathedral, a shade of mannerism appears already, which will grow during the next century.

Most of the Madonnas exhibited in the Demotte Collection belong to the XIVth and XVth Centuries. The statues of that period are indeed far more numerous on account of the increasing devotion to Virgin Mary, which then reaches its climax. Never did the cult of the Virgin enjoy such popularity. Besides, it will develop incessantly until the Reformation under the influence of new devotions such as the Rosary and the Immaculate Conception.

Such production inevitably includes many indifferent and inferior works. However, several of these French Virgins of the late Middle-Ages have exquisite grace and one deplores the inability to name their authors. The art from Burgundy is recognized by the fullness of the figure, the rather short proportions, the elaborate draping characters which are found again in the XVth Century among the masterpieces of Claus Sluter at the Chartreuse of Dijon. The Virgins from Champagne are finer, slimmer, more spiritual. Then the Virgins from the Ile-de-France stand out from all the others with a sober elegance, a sense of measure that shuns any excess. Perhaps the most perfect masterpiece is the gold Virgin in the Louvre Museum, presented in 1339 to St. Denis abbey by Queen Jeanne d'Evreux, widow of King Charles IV the Handsome.

The taste for realism, developed under the influence of funeral sculpture, and the search for the picturesque characterize XVth Century art. This tendency appears in the curious Virgin who carries the divine Child swathed like a small mummy in the XVth Century fashion; we cannot help comparing her with the charming Virgin of Autun, called the "Virgin with the Baby", whose attitude is even more maternal and who seems to rock her child in the warm nest of her arms.

Let us remark with regard to the Virgin of Royaumont that, from XVth Century on, the Child is usually carried on the Virgin's right arm instead of the left one: this detail may be used as a criterion to determine the date of a statue. This charming Madonna's type is so

(*Continued on page 90*)



Virgin and Child in polychrome stone, from Reims (Champagne), Fourteenth Century



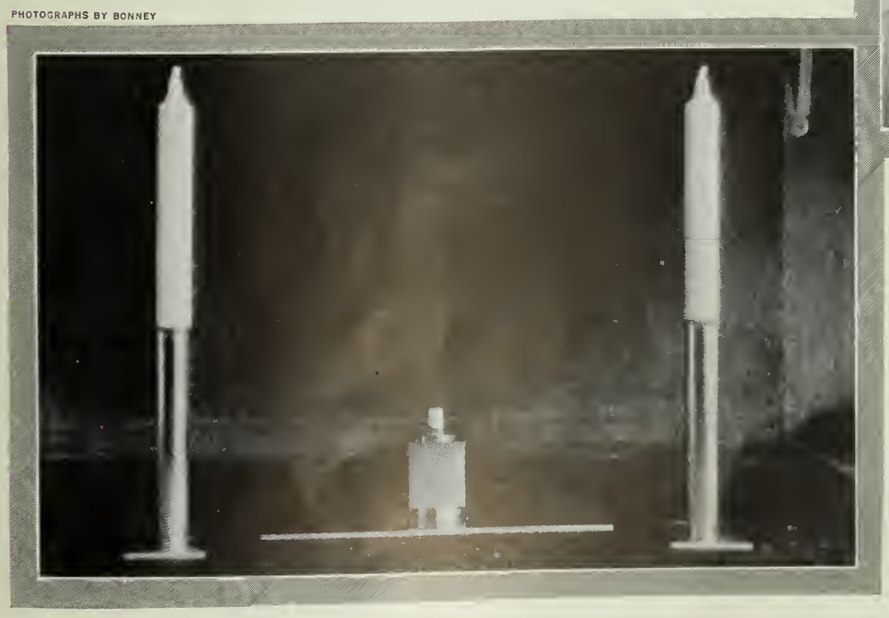
Modern Pewter and Silver Display At the Recent Exhibition At Stockholm

A Great Advance in the Presentation of these Metals Was Shown at the Swedish Exhibition Last June

Above—Pewter designs add a new note to the table decoration of modern interiors. Here is a mirror tray in a stand of pewter with candles in candle sticks of leaf motif, designed and edited by Svenska Tenn



PHOTOGRAPHS BY BONNEY



Above—A floral motif used in modern pewter candle sticks, designed and edited by Svenska Tenn and exhibited at the recent Swedish exhibition. Charming for desk or dressing table

Left—Accentuated simplicity in modern Swedish silver art. A desk set is shown here of candle stick and ink well, designed and edited by Wiwen Nilsson

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GOTTSCHO

Landon K. Thorne's Long Island Residence

With Its Rich Suggestion of Tudor Beauty

Main Entrance: rich red brick walls, dark limestone doorway, black and grey slate roof laid irregularly: William F. Dominick, Architect



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Variety and Elegance Dominate These Houses

The Architecture of William F. Dominick Has a Quality Especially Suited to American Country Estates. "Good Taste Means Discrimination," He Remarked to John Taylor Boyd, Jr., in a Recent Interview Given for This Magazine.

Fourteenth in a Series Entitled, "The Country Home as the American Architect Sees It"

House of William F. Dominick. Greenwich. French farmhouse type, of picturesque informality, with circular stair tower. Archway over road, connecting store house with service wing



A glimpse of the living terrace side. Walls are parged in grey-rose mortar, blending with red and smoky, Brittany varying tile covering the steep pitched roofs

"GOOD taste—would you say—is one of the basic things in architecture?" hazarded Mr. Dominick.

"You are on the target your first shot," I replied. "That is a point that has not been extensively considered in this series, although it has had occasional mention."

"Good taste is hard to define, isn't it?"

"Like all intangible qualities—wisdom, justice, or art," I remarked. "Dictionaries give one no help. Their definitions of intangibles are merely evasions."

"Yes," assented Mr. Dominick, "when it comes to a quality, the only hope of explaining it is to describe its effects."

"Also, I would think," said I, "that a good deal depends on whether one discusses the subject broadly or narrowly. Good taste can mean much more than a blind following of tight rules."

"Good taste means discrimination," remarked Mr. Dominick, "and discrimination—if used with imagination, can mean much. I think that fashion has something to do with good taste. But also, I mean not going to extremes in what we select, but, nevertheless, being in fashion. We are all to a certain degree imitative animals; so fashion, with its extensive publicity, has developed among people the idea of what is worth having. With the broadcasting of definite ideas of the vogue, people are getting to know what is good—what is in good taste. In making that standard clear to the public, magazines like ARTS & DECORATION have done a fine work."

"Naturally, I like to think that they have," I said.

"They really have," he assured me, and then went on. "We associate fashion mainly with clothes, but there is also fashion in homes, to a large extent. 'House magazines,' like yours, could be called 'house fashion magazines.'"

"No doubt of that!"

Right—
English house of Alfred G. Smith at Greenwich is of varicolored stone and oak half-timber, filled with brick in changing patterns; covered with a grey and black irregularly laid slate roof



Below—
The garden side of the Colonial residence of Mr. A. Clarke Bedford at Piping Rock, Long Island—showing excellent roof lines and quaint second-story porch

"But, to speak in practical terms," said Mr. Dominick, "a person starting to build a house goes to an architect and says, 'I want to build a country house.' Then he may say, 'I want an English house.' By an 'English house' he may mean any one of several rather different things, but let us suppose that he means any kind of a house that he and his wife and his friends *think* is English. Today, I should point out to him the possibility that the vogue for the half-timber kind of a house, at least, is a passing one."

"Yes?" I queried.

"I don't mean that the English types are not good ones. Nevertheless, I think that the public is turning away from the half-timbered type because poor imitations of the speculative builders have cheapened it. For although half-timbered houses, if well designed, are in good taste, they have been commercialized—debauched—by those who are not good designers and are without discriminating taste. It is true—and a fact too little realized—that an architect may be an excellent designer technically, but may be born without taste. His work is often offensive, and in domestic architecture, this is fatal. Commercial interests are apt to seek this type of a designer—he is supposed to put 'punch' and 'kick' into his output. As a result, they run a particular type into the ground. That happens with almost everything in art that becomes commercialized. We are disillusioned and our interest seeks other forms of expression, from which will be created new vogues. So I should probably advise my client to consider other types than the half-timber. That is one reason why I think that an architect makes a mistake when he sticks closely to one type. From the point of view of good taste, his range of choice is too limited for either him or his client to discriminate

Below-left—
Residence of Mrs. Reinhard Siedenburg, Greenwich. The south terrace side, with library bay of half timber filled with brick below and stucco above

GILLIES







Mrs. Heyward Cutting's library in her New York home, with old French marble mantel. The walls are a grey green picked out with rose in the panel molds

to best effect, among all the wide variety of personality, social customs and outlook, and of physical conditions of landscape and so on, to choose from."

"I have, in the past, done considerable writing," I said, "to show that taste is bound up largely with the idea of style. I mean architectural style—that is, the fitness of a house to its site and to its landscape and to the social qualities of the people—rather than literal 'styles' or periods. That puts good taste on a very broad basis. But it does not exclude the idea of fashion."

"Yes," agreed Mr. Dominick, "especially when one understands that fashions in architecture and in the decorative arts and furniture that go into a country house, change slowly—much more slowly, as a rule, than do fashions in clothes. There is, of course, something more permanent in architectural fashions than the mode of a season. You don't expect to get a new dining room each year. That makes it harder to gauge the fashion in country houses. One must strike an average, so to speak, over a period of years, and this implies a guess on the future. If you guess wrong, after a few years, you may find that you have a house—or a dining room—on your hands that you don't want.

"Just now," said Mr. Dominick, "there is a vogue for houses modelled on the old French farmhouses. Here is one," showing me a photograph of a house with plain walls, high backed roof, and tall windows on the ground floor, forming, with garden walls and out-buildings, a rather picturesque grouping of decided, interesting character. "Yes, good taste is discrimination. A person of taste, having two or three alternatives, will choose the one that is recognized by the majority of those who know—by reason of their upbringing or



A circular self-supporting stone stairway with a delicate wrought-iron hand rail of Italian design, in the New York residence of Mr. Bayard Dominick

their education or training—as being in good taste."

"Good taste—or fashion—changes all the time, even if slowly, in the case of homes, as I said. For that reason, what we call good taste is a growing thing—living, not dead. It is not a thoughtless copying of what others do, nor a blind following of rules, as you suggested a moment ago. Sometimes a client will say: 'I mustn't put Colonial or English furniture in a French house! I must buy all new furniture.' Or sometimes it will be: 'In a Georgian room I must put a Georgian table or the whole effect will be ruined.'

"But good taste doesn't work that way. In either case, the idea may or may not be right, depending on the circumstances. If the French house is an informal one, the simple Early American or English furniture will be entirely in keeping. So will the formal Early American or English furniture be appropriate in a formal French interior, but it must be chosen with great discrimination.

"The old saw, 'circumstances alter cases,' is the one to remember. Sometimes the best results are obtained by changing or ignoring one of those obsessions—I refuse to call them rules—as to what must or must not be done in a given case. As a matter of fact, if analyzed, the obsession turns out to be based on nothing more substantial than a rumor or hearsay, or a notion, as to what passes for the fashion among architects and decorators and people of good taste, when the contrary is the case."

"There are any number of amusing stories current among architects and decorators on that point," I remarked. Mr.

(*Continued on page 82*)

A pine library with built-in bookcases waxed a soft brown, in the residence of Mr. A. C. Smith, Greenwich, Conn.

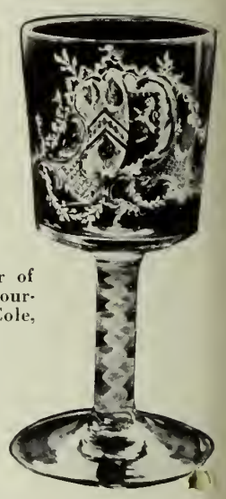




Silver Beakers and Goblets, the Parents of Table Glass

Recalling the Ancient and Romantic Drinking Vessels from Which the Modern Glassware Was Evolved

By EDWARD WENHAM



Left—The flower vase on this table has the Chinese pear-shape body with the five "fingers" common in the five-bud vase found with English lustreware. Courtesy Carbone, Inc.

Right—One of a pair of old armorial goblets. Courtesy Law, Foulsham & Cole, London

THIS story is the outcome of a pleasant dinner party. Small talk frigidity had thawed beneath the warmth inspired by liquids more colorful and stimulating than water. Conversation had passed the stage of generalities and had turned upon the origin and evolution of everyday objects when one of the group remarked he had heard it said that all original shapes were taken from those of Nature. Then, indicating the various drinking glasses on the table, he asked us to explain the source of their shapes.

This is an interesting subject and one showing how the human race adapted natural things to its needs. Aboriginal man, kneeling at a brook to quench his thirst would find little satisfaction in the small amount of water he could scoop up with his cupped hands. So he bethought himself of a hollowed out gourd such as are still used in the Latin American countries by the natives; or seeing that a coco-nut contained liquid, it occurred to him he could cut out the nut and furnish himself with a drinking cup which he might carry on his journeys. Also he later realised that the horns of a buffalo or of an ox being hollow yet closed at one end would serve as a capacious vessel to hold liquids used for drinking purposes.

All these shapes remain in present-day table glasses, the shapes of which reveal some more or less distinct traces of the horn, the gourd, the coco-nut or the ostrich egg, the latter having been used in early times to form the bowls of important drinking cups. Similarly, the stems and feet of glasses are a direct evolution of the trumpet formed, in mediæval times, of a horn and then intended as part of a huntsman's equipment.

Of the several natural shapes appearing with modern glassware, it is probable that the horn is more prevalent. This may not always be obvious, but all straight sided glasses are derived from that source. The earliest important drinking cups were a complete horn fitted with a silver rim and a silver ornament at the



Above—Both the drinking glasses here show the horn influence, that on the left being a variation of the original. Courtesy B. Altman & Co.



Left—Old armorial goblet, the plain bowl following the same shape as the flat bottom "tumblers." Courtesy Law, Foulsham & Cole, London



Below—Three old English silver goblets, London, and a silver beaker, Glasgow; by Charles Haugham 1806, Samuel Godbehere and Edward Wiggan 1813, Robert Gray & Son, 1837; Courtesy Leo Elwyn



Above—One of a pair of old English silver goblets, made in London by Rebecca Emes and Edward Bernard. Courtesy Leo Elwyn

tip. One such, dating from about A.D. 600, was found in a burial mound at Taplow, Buckinghamshire, while another, somewhat later, which is still in existence is fitted with a broad silver band halfway down the horn and two feet attached to the band to allow the horn to stand.

Connected with the last mentioned horn is a romantic story that one of the officers of King Cnut, disguised as a shepherd, succeeded in entering the camp of the Saxons where he learned of an intended ambush to slay the King. As a reward, King Cnut gave him and his heirs the manor of Pusey using the horn which is inscribed "I King Knowde give William Pewse this horn to hold by thy land", as a symbol of the gift.

From the entire horn, it was but a short step to that shape we speak of today as "tumblers". The silver mounted horn, raised on feet, remained as the ceremonial or standing cup, but individual drinking vessels were made by cutting the wider section and closing the bottom with a disk of horn or metal. These beakers, as they are called, were common in the Middle Ages and the silversmiths produced like shapes, some of which were chased and engraved, for the homes of the nobles. And it is this style of cup which has survived both in the flat-bottom water glasses or "tumblers" and in the bowls of many glasses with graceful stems.



Right — The flower vase shown here was copied from the pear-shape of the Chinese porcelain vases, which was derived from the lyre shape. Courtesy Carbone, Inc.



Above—Two English silver beakers of the horn shape made in London, 1662. Courtesy James Robinson

Incidentally, the term "tumbler" as applied to the modern glasses is really a misnomer. A tumbler was a small silver wine bowl with a rounded bottom. The bottom was of heavier silver than the sides so that when placed on the table, the bowl tumbled from side to side in much the same way as one of the modern eccentric ornaments that solemnly sway until they become perfectly upright. Our present use of the word is probably derived from the former custom of placing the silver "tumblers" upside down when empty, a practice we continue in placing modern glasses inverted on a tray.

Naturally, the use of silver allowed for certain minor variations in forming the horn-shaped

(*Continued on page 84*)



Right—Early English silver beakers of the plain type showing the horn shape. Courtesy S. Serota

Below—Though disguised, the shapes of these crystal glasses show distinct traces of the old horn. The feet of the stemmed examples are on the "flat" type. Courtesy Ovington's



Below — Silver English goblet, Elizabethan period, made in London in 1562, by William Dixon. Courtesy Leo Elwyn

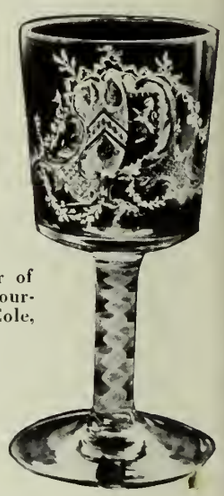




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By EDWARD WENHAM



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Below—Three old English silver goblets, London, and a silver beaker, Glasgow; by Charles Haugham 1806, Samuel Godbehere and Edward Wiggan 1813, Robert Gray & Son, 1837; Courtesy Leo Elwyn



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Below — Silver English goblet, Elizabethan period, made in London in 1562, by William Dixon. Courtesy Leo Elwyn



An English Ideal of Home

In Which One Would Find Fine Old 18th Century Porcelains, a Queen Anne Tea Table, Great Armchair, and an Open Fire

By ARTHUR S. VERNAY

IN this country to-day, the period room is in great demand and enjoying a deserved popularity. Nowhere in the world do we find more beautiful houses or those in which period rooms are done with greater accuracy and attention to detail than in the United States. It is small wonder that the treasures of the world come pouring in, to be assimilated into countless homes from Massachusetts to California. There are interiors in this country more technically authentic than the originals!

But perhaps we have swung a little too far in this direction, doubtless in revolt from the home of a generation ago in which furniture of many styles and periods—and in some cases, of no style or period—was recklessly lumped together. I believe, however, that beautiful as a period room may be, there is just as much beauty, and perhaps more real appeal, in a room in which furniture of varying styles and periods has been assembled, always provided that it is mixed "with brains" as Whistler said of his paints. The one fatal error to avoid is combining the furniture of the mansion with that of the cottage—an error as grave as wearing brogues with a frock coat. There is no excusing either!





Rare specimens of Chelsea porcelain in the Vernay collection, including central figure and two candlesticks, richly decorated with flowers and touches of gilt



Fireplace and mantelpiece in pine room. A pair of old Chelsea groups of leopards and foxes on mantelpiece, also superb Spodes on a fine Queen Anne walnut lowboy

One sees many examples of just such lovely rooms in English homes. The English are naturally hoarders and collectors; some of their critics will say satirically that their homes look it! But it seems to me that this is one of the reasons why one remembers with affection, half across the world, the essential "homeliness" of an English house.

I remember a few years ago, a group of people, gathered together in a remote corner of the world—a fairy-like spot in Morocco, just coming into vogue as a winter resort. They were the typical group of cosmopolitans to whom, at one season of the year, London is home, at another, the Riviera, at another, Cairo, and still another Palm Beach or New York. For some reason we all suffered one day from nostalgia; perhaps, as Kipling puts it, we were "sick of everlasting summer." So my companions idly discussed the question whether one could be homesick, if one had no

(*Continued on page 86*)



The charm of early porcelain is evident in this grouping on a finely carved Adam marble mantelpiece. The seated figures of cupids with candelabra are old Chelsea with rare gold anchor mark: the pair of Crocus jardinières painted with flowers in panels are Angoulême, circa 1790. The small mantel clock by K. Maclennan, London, came from the famous Wetherfield collection. A magnificent example of a Chippendale mirror with original Vauxhall plate is shown



The furniture in this pine paneled room is all original and includes a Queen Anne Walnut settee with contemporary needlework seat, and early 18th Century walnut and gilt architectural mirror, a William and Mary walnut tripod stand with old Whieldon sheep on top, a rare Derby porcelain tea-set painted with seascapes in panels. This set bears the rare Derby Puce mark, and dates about 1760. The tea tray is of old Sheffield plate

PHOTOGRAPHS MADE BY ARTHUR S. VERNAY, INC., FOR ARTS & DECORATION





Broadway to Date

The Passing Show, Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



Above—Josephine Hutchinson as Alice in "Alice in Wonderland," Civic Repertory Theatre

Above—Marilyn Miller, the dancer in "Smiles," a new musical comedy at the Ziegfeld Theatre

"TWELFTH NIGHT"

Some actors are born to Shakespeare,
Some achieve Shakespeare
And some have Shakespeare thrust upon them.

THE producers of "Twelfth Night," Kenneth Macgowan and Joseph Verner Reed, *achieved* Shakespeare in the finest production I have seen of this play of infinitely wise foolishness; Walter Kingsford as the greatest Sir Toby Belch I have ever seen and Leon Quartermaine as a superbly done Malvolio were *born* to Shakespeare, and Miss Jane Cowl as Viola has had, I fear, Shakespeare *thrust* upon her.

The latter lady is far from satisfactory, mainly due to her incessant use of her hands—indeed, to the degree where she pantomimes instead of acts the part—and her inability to convey her deep passion for the Duke Orsino.

The scene in the ale-cellar between Sir Toby Belch and Sir Andrew Aguecheek is screaming Shakespearean buffoonery. But it is the Malvolio of Leon Quartermaine that lasts in my memory as something infinitely stately and pathetic. Joyce Carey as Olivia was queenly and a gorgeous sight for the eyes.

The magic of Shakespeare! He can take the veriest piece of humbug—like "Twelfth Night"—and make of it with words and breathing characterizations something that is shot through with beauty and charm.

The scenes open like a big book—the book being "Twelfe Night, by W. Shakspere." It is unique.

"ONCE IN A LIFETIME"

This superb caricature of Hollywood and its inmates is "The Green Pastures" of moviedom.

It is in no sense a real picture of the Barren Island of the Drama. It is something far better: it is a work of dramatic and satiric art that carves a huge and fantastic grotesque out of the heads of oak, the spines of rubber, the hearts of lettuce and the feet of clay of those who constitute this city that was born out of one of those colossal guffaws of Gar-

(Continued on page 92)



Right—Armida as a dancer makes a fascinating contribution to "Nina Rosa," at the Majestic Theatre

Below—Drinking scene from "Twelfth Night," in which Jane Cowl is starring at the Maxine Elliott Theatre





The Fascinating Corner Cupboard

These Old-World Pieces of Furniture Assist to Eliminate the Dark Recesses of Corners and Create Less Abrupt Angles with the Wall-Line

By CHARLES STUART



BASICALLY, every interior scheme must be considered in its relation to the architectural style. None the less, no necessity exists to rigidly restrict the furniture nor to reproduce a room entirely, for example, in the Queen Anne period or that of Chippendale. These like other periods are sufficiently interrelated to be more or less of a type because the designs of Chippendale were evolved from the same Dutch origin as Hepplewhite's and both show an influence derived from the Neo-Classic.

Of course, some rooms call for individual treatment in the minor details, and there is one problem offered by every interior; namely, that aptly referred to as the "problem of the corner". It frequently requires no little ingenuity and considerable thought to eliminate those recesses occasioned by the unavoidable rectangularity of architectural plans. Numerous methods are employed to this end, such as a small table with an ornamental lamp, a finely carved pedestal supporting a colorful vase or a painted screen.

Yet we are always conscious of the deep shadows which, of necessity, form the backgrounds to these settings. From this, it is possible to find the reason for the restoration of the corner cupboard to its former importance, one or more of these charming old-time wall pieces now being employed to change the deep right angle to twin obtuse angles. In this way the wall-line is continued in a less abruptly broken line while the cupboard itself tends to add a distinctive decoration to the room as a whole.

Where an interior allows, a corner cupboard is placed in each of two corners. This arrangement is the more effective when there is a fireplace and one of the cupboards is



Top of page—An English 18th Century pine room with the corner cupboard as part of the interior woodwork which has been left natural color and waxed. Courtesy A. Kimbel & Son

Above—Lovely old Chippendale corner cupboard of mahogany with collection of early English porcelain arranged on its shelves. A Chelsea figure stands on the bracket nearby. Courtesy of Harry Meyers & Co.

Right—A room in which one of the early American type of open cupboards is used, with the simpler turned furniture against a background of wall-paper, reproduced from one of the Colonial patterns. By courtesy of the Kensington Mfg. Co.



Decorative effects are obtained with this cabinet by the use of applied ornaments, fine veneer panels and rich porcelains. Courtesy Lans

Reproduced by modern cabinet-makers from an 18th Century model this corner cabinet gains a colorful value from the use of wallpaper as lining to the upper section. Courtesy Shaw Furniture Co.



in a corner on either side of the mantel. Being architectural in character, their style is often affiliated with the early chimney-pieces and in many early American and English homes the cupboards were integral parts of the woodwork, especially with those interiors having paneled walls.

In Colonial homes, it was not unusual to place a pine cupboard in one corner while a tall grandfather clock solemnly ticked off the hours in another. This combination has rather gone out of fashion, but it is one which might be recalled for many interiors copied from those of the simpler homes. Where the room was paneled, and many were, the cupboard was constructed in keeping with the woodwork and was generally in two sections rising from the floor almost to the height of the cornice. Many rooms of this type have been found in New England during recent years and not a few are now installed in homes where the architecture follows that designed by Samuel McIntire of Salem and those other men who were responsible for the late 18th Century homes in the South.

This period must remain of outstanding importance in the history of American architecture. Even if the splendid rooms of those momentous times were indirectly inspired by the drawings of the Englishman, Robert Adam, they reveal something to indicate the efforts of our native men to produce an American tradition. Fortunately the past decade has brought a revival of these interiors and this, in consequence, has resulted in more being preserved than would otherwise have been the case. Also there has been a search for furniture which belonged to the days when the old rooms knew the music of the spinet and the graceful minuet danced by the beautiful Southern women in crinolines.

As this search was extended, numbers of pine paneled rooms have been discovered. The majority of these included one or more corner cupboard as part of the fixed woodwork. Then, too, many of the simpler two-section cupboards have been found in what were kitchens of Colonial days while others have been and still are being brought from England. And these plainer pieces, without the accompanying paneling, are finding place either in the breakfast rooms of modern homes or in halls, for whereas they possibly lack the more delicate outlines of those intended for larger rooms, they bring to their surroundings that beauty which is so much a part of simplicity.

With the reappearance of these cupboards among our domestic furniture the traditions connected with them have more than a passing interest. Though it is not generally known, they were introduced to England and to America by the Dutch. Incidentally, whenever it is suggested that an oak corner cupboard is "Jacobean" it is safe to assume that such a suggestion is born of ignorance. This piece of furniture did not appear in England until after the arrival of William of Holland. So that, while they were made in the designs of the late Stuart period, none date before about 1690.

Many of the earliest double-decker or two section type are still to be found in Wales. This same form of cupboard is repeated with those of American origin, though its original significance is lost sight of.

From quite early times the "cup-borde" was one of the several objects having a close alliance with the social status of the owner. What we now know as a cupboard was formerly several planks raised on trestles to serve as a "borde" or table reserved for the drinking cups. Later a series of shelves somewhat added to allow for a larger number of cups, the shelves being covered by a wooden canopy. Actually this was the first form of and the origin of the name of cupboard, the number of shelves to each "borde" being controlled by the social importance of the master of the house. In other words, the greater his prominence the more numerous the shelves for drinking cups.

This tradition is observed to some degree in Wales to the present time. Not, perhaps to such an extent in the corner cupboards as in the deu-ddarns and tri-ddarns (two and three tier court cupboards), the tri-ddarn being restricted to those of noble lineage. The influence of this, however, is apparent in the early Welsh corner cupboards as well as in those with two sections made by the settlers who came from Wales to the American continent.

With the greater refinement of furniture after the opening of the 18th Century the various designers began to adapt the shape of the corner cupboard to the finer cabinet-work that appeared from the time of Queen Anne. And today, in addition to the splendid antique examples which are being acquired from old English homes, our modern craftsmen are carefully copying the styles designed by Chippendale, Hepplewhite, Shearer, Sheraton and the many others of the later Georgian period.

For oak rooms reproduced from those of our Colonial forefathers, it is advisable to use the corner cupboard of the double-decker type either with paneled doors above and below or with the open upper section similar to those made by the less experienced Dutch settler-craftsmen. Preference might



Above—A slender Queen Anne corner cupboard of burl walnut with old set of Chelsea and Dresden figures arranged on shelves. Courtesy The Bristol Co.

This shows the use of the lattice fret with the broken pediment and the brass H hinges of the earlier type of cupboard. Courtesy Lewis Son & Muuves



be given to the latter because they permit the use of colorful pottery, lustreware and pewter which has through the years acquired that soft velvety greyish-blue tone. For this peculiar tint when against a background of oak or well-seasoned pine brings a rare distinction both to the cupboard and to the room as a whole.

While the two-section cupboards with paneled doors are generally part of paneled rooms, this does not mean they cannot be employed with other wall treatment. The more simple styles are especially effective against a wallpaper copied from one of the old Colonial patterns. Whether in a city home or one in the rural districts, a really charming breakfast room or dining room can be achieved by using American furniture of the earlier type. The dominating piece will be a plain corner cupboard the remainder being of the plain turned styles while the wallpaper can be any one of the unsophisticated patterns now being reproduced from fragments found in old New England homes and in other parts of the country.

In order not to detract from the corner cupboard, it is the practice to use the lower part of a dresser as a sideboard, these and appropriate dining tables being made from original models. The tables are of several styles one convenient arrangement being the addition of two wide hinged flaps running lengthwise which permits the table being placed against the wall when not in use. Possibly, the most attractive chairs for such a room are those with the high back and plain splat associated with the reign of Queen Anne. An interior furnished in this manner is very adaptable for a city apartment for with the addition of a couch and one or two upholstered chairs, it is possible to produce an unusual combination dining-living room.

We have touched at some length on those corner cupboards that are of the more robust architectural character. But there are others which being of walnut or mahogany come under the category of decorative furniture. Such show the finer lines typical of the late Georgian designers and of those men who worked in Philadelphia and other centers here. In most cases, these later cupboards have either full length glazed doors or glazed upper sections with paneled cupboard doors below. Mention of glazed doors recalls that these were first adapted with the fine moldings early in the 18th Century, from which time the numerous small glass panels developed a remarkably intricate beauty.

With interiors of the modified Neo-Classic and this refers to the styles of Hepplewhite and Sheraton, the corner cupboard is of importance. Dining rooms in the manner of the late Georgian era, architecturally following the designs of Robert Adam or of one of our native architects, are being furnished with mahogany either made in England in the days of George III or in America during our own time from original drawings. Invariably, too, one or two of the lighter corner cupboards or as we now speak of them, cabinets are included. In this way the quiet dignity of the room gains much from the bright colors afforded by china with which the shelves of the cupboards are decorated.

One feature which is the outcome of the architectural origin of these cupboards is the pediment or ornamental top. Many have the plain molded top in keeping with the cornice of the woodwork of which they were once a part. But there are numerous others exhibiting the adaptive skill of the designers in the addition of some more distinctive pediment. Each of the latter is based upon the Classical structures of which ruins remain in Southern Europe, though there are many of a decidedly more elaborate character which to some extent depart from the first angular forms.

The pediment in ancient times was the triangular shape familiar at the gable end of a roof. It was repeated as an ornament over the doors of temples and of other large buildings, the triangular pediment generally being supported by heavy stone pillars. Nor need one necessarily visit Italy or Greece to realise the fine proportions of this architecture because there are numbers of public buildings in our own country which perpetuate the work of the ancient Greeks.

This same simple molded angular pediment is reproduced in comparative miniature with many corner cupboards, but the later advanced craftsmen saw in it a wide possibility for greater beauty. Consequently there is a considerable variety in the ornamental tops of cupboards and according to the technical skill of the maker so was the pediment simple or elaborate. A common form is the so-called "broken arch"; that is the points of the angle do not meet, a "break" occurring so as to leave an open space in which a vase shape or other ornament was placed. Or the space contained by the arch and the cornice would be partially filled with finely fretted lattice work copied from Oriental buildings while even more elaborate are the graceful scrolls which are set widely apart and a bird, vase or a similar ornamental object placed on a low pedestal between.

The large surfaces of the lower doors offer a medium to the skillful craftsman for the use of figured veneers as well as those lighter woods such as satinwood, tulip wood and others more generally used by the later 18th Century men. Another style of superficial decoration of that period was by inlaying rich mahogany panels with lines and small motifs of holly or other decorative wood.

English 18th Century corner cupboard with broken arch pediment and vase ornament. Fine hinges on the paneled doors. By courtesy of Dawson



English 18th Century cupboard of the provincial type with Gothic arch panel doors above and plain molded top. Courtesy Norman R. Adams





This example made by modern cabinet-makers follows the more formal decorative effects of the elegant Neo-Classic period. By courtesy Cooper-Williams



Modern adaptation of a corner cupboard with a hinged leaf table which would well serve as a desk. Suited to modern apartments. By courtesy Kittinger



The Lore of Grate and Fender

Fireplace Equipment for Many Types of Period Rooms Illustrated with Famous Museum Pieces

By HAROLD DONALDSON EBERLEIN

Basket grate with polished steel and brass facings, designed by Henry Holland, from the drawing-room, Avenue House, Ampthill. In front of the grate, standing on the hearth, is a fretted brass pastille burner of the early 19th Century

Dining room grate from Avenue House, Ampthill. The brass raised guard in front of the grate is a crinoline-fender to keep the hoop-skirts of mid-nineteenth Century ladies from getting in the fire. Both pictures courtesy of Professor A. E. Richardson, F.S.A.

THE heyday of the grate and its natural companion-piece, the fender, was in the late eighteenth century. Never before had grace of line and exquisite workmanship been more happily joined in the fashioning of fireplace fittings. Never since have they been surpassed. The eighteenth century was pre-eminently the century of the grate and the fender; the grate reached its finest development at that time because of the increasing use of coal for heating rooms. It began as a necessity to meet the material needs imposed by the character of the fuel; it became, as well, a source of beauty and interest, and an item of significant decorative value. The early coal grate was a simple iron fire-basket to hold the coals together and to lift them above the hearth in order to aid combustion; it made little pretension to decorative quality. The late eighteenth century grate was fully organised to secure the maximum of heat from the fuel burned and to prevent waste; it was also a thing of varied forms and the object of successful decorative effort.

Coal was used for fuel in England as early as the beginning of the thirteenth century. That is a matter of record. How much earlier our mediaeval forebears were aware of its useful combustible nature we do not know. But we do know that in 1239 a charter was granted the people of Newcastle to dig for coal. For centuries afterwards its use was confined almost entirely to manufacturing purposes. As a domestic fuel it was scarcely considered at all and there was often strong opposition to its employment in manufacture. The people of London objected to its "stink and smoke" and, in 1306, Parliament petitioned the King to prohibit the burning of coal in London. Ultimately, indeed, a law was enacted making it a *capital offence* to burn sea-coal in London, so convinced was public sentiment of its objectionable qualities. It was commonly known as *sea-coal* because it was carried by sea from Newcastle to those places where there was a demand for it. This curtailed somewhat the development of the coal-burning grate.

Nevertheless, in spite of popular prejudice and restrictive legislation, concessions were gradually made. Increase of population, decrease of abundant firewood supply, and the pressure of economic conditions from a dozen quarters steadily contributed to establish the position of coal as an





Above—An extremely decorative cast iron urn-shaped stove on plinth, of Adam design. Courtesy Victoria and Albert Museum

indispensable factor in the life of the country. In 1577, the gossiping old chronicler John Harrison notes that the "trade in coals beginneth to growe from the forge to the kitchen and halls, in cities and towns that lie near the coast where they have little other fuel except turf and hassocke." At last, to make a long story short, the reign of Queen Anne saw coal fully recognised as a domestic fuel. There were still people who fancied that food cooked over a coal fire would poison them, and there were some fastidious ladies who chose to imagine their complexions would be spoiled if they sate in the same room with a coal fire, but coal, notwithstanding these imaginary disadvantages, had finally won its way. Thence-



Right — Polished steel basket grate with antique steel facing. From Chandos House. Late 18th Century. Courtesy Messrs. B.T.Batsford,Ltd.



Below—Hobgrate from the morning-room of an English house. Cast iron. Designed by Henry Holland. Courtesy Professor A. E. Richardson.F.S.A.

forward there was no stigma of impropriety attached to its use in hall or drawing-room, and we find coal fires and wood fires without distinction in the most elegant apartments. Whether wood was burned, or coal, was a matter of choice, convenience or whichever was more readily available at the time and place.

As early as the seventeenth century, coal had been burned in basket grates in the important rooms of some great houses, but it was not till the eighteenth century that such fireplace appointments became at all general and had the advantage of careful design bestowed upon them. For the most part, during the first half of the eighteenth century, grates were designed and supplied by those who dealt in movable furnishings. They could be set in the fireplace opening if a coal fire was desired; if a wood fire was preferred, they could easily be removed and the andirons put back to hold the logs. The fashion of these basket grates reflected whatever phase of style was dominant at the time. When the Rococo episode was at its height, for instance, and when Chippendale was applying French Rococo designs to mahogany furniture and the plasterers were covering ceilings and walls with Rococo *motifs*, iron basket grates for coal fires were designed to correspond with the current taste. In Chippendale's *Director* will be found such grates which he was ready to supply, to be used in company with the carved Rococo mantelpieces, which he was also ready to execute to the order of his patrons. Ince and Mayhew likewise show various patterns of basket grates in their *Household Furniture*, issued a few years later than Chippendale's *Director*. Quite apart from the designs of furniture and accessories shown in these old books, they throw many an interesting sidelight upon the manners of the times.

In the latter part of the eighteenth century, the designing of grates became a matter for the attention of the architects. With his comprehensive outlook over all the details of interior composition as being properly within the scope of the architect's efforts and, indeed, rightfully within the province of his control, Robert Adam furnished numerous designs for grates to be made for houses he was building. His practice in this respect was soon followed by others, and to the architects of the latter half of the eighteenth century we owe a series of grate designs never equalled before nor since for their grace and for their complete harmony with the decorative compositions of which they formed so conspicuous a part.

(Continued on page 78)



A Group of Friendly Little Rooms for Children

These Charming and Carefully Thought out Nurseries Are from the Studios of Some of Our Best Known Decorators

Eighth of a Series

Above—An attic transformed into a child's room, with walls of blue and gold, a cunning little maple day-bed, a black and gold bench and a dressing table with an old Venetian gilt mirror. Gauzy voile curtains of blue are effective. Decorated by Miss Gheen, Inc.





Above—In this child's room of charming proportion, there is a chaise longue covered with blue cotton and corded with peach. There are old painted pieces of furniture and an old mahogany four-poster, draped with accordion plaited organdie over peach satin. Evelyn Goodwin Farr, decorator; courtesy Arden Studios, Inc.

Left—A charming room in miniature has a charming Sheraton day-bed with a flowered coverlet, a little chaise longue, suited to a little child or a big dolly, an arm chair, a low dressing table, and windows with organdie curtains and chintz draperies. Decorated by White Allom & Co. Photo by Mattie Edwards Hewitt

Below — Mahogany cradle, of early American simplicity. Courtesy of Metropolitan Museum of Art





Above—Nursery in the home of Frances Boardman at Riverdale, Dwight James Baum, architect. The paint is pumpkin yellow, the amusing paper has a quaint coach design. Old Dutch tiles around the fireplace and the furniture are most attractive. Hardware is early American. Photo by John Wallace Gillies



Below—This little room is charmingly arranged with painted paneled walls, amusing wood carved animals running along the frieze, a set of small, painted furniture and cupboards for books and toys. It is in the home of J. S. Poole in Detroit. A. W. Chittendon, Architect. Photo by John Wallace Gillies



Left—This fascinating little cradle is of Dutch origin, 18th Century, brought to America in 1762. It is covered with leather, studded with brass nails set in a decorative pattern. The initials of the original owner, outlined in nail heads, appear on the top. Courtesy Metropolitan Museum of Art

Right—This rather ornate cradle is carved wood, Italian (Florentine). It is done in the manner of the Renaissance Period and undoubtedly was designed for some baby of noble birth. Courtesy Metropolitan Museum of Art



Below—A child's room where sunshine is particularly desired, as one may judge from the wide window, the lattice door and frieze. A long bench runs along under the window and in front of it is a delightful set of early American wood furniture in miniature size. There is a bird hanging in front of the window and a cunning little dolly walking around the table which. of course, she should not do. Photo by Mattie Edwards Hewitt

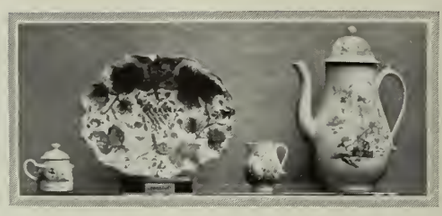


Below—This corner of an early American room shows a very simple kind of little oak cradle of a type our forefathers were rocked to sleep in. The room itself is a reproduction of the kitchen of the Capen house at Topshed, Massachusetts. Courtesy Metropolitan Museum of Art





Chinese Lowestoft has much decorative value as is apparent from this setting where it is used with other porcelain in an open mahogany cabinet. By courtesy Lans



Right—Old English Lowestoft decorated in blue on a white ground. The coffee pot is marked with a copy of the Worcester crescent. Courtesy Law, Foulsham and Cole, London

The Romantic Story of Lowestoft China

The Truth of a Modern Legend, for More Than a Century Connected with the Beautiful Porcelain Which Came from China and Is Now Being Reproduced in England

By JAMES BELSHAW

WE folk who "coom fra Suffolk" know that our native heaths are only briefly noticed in the official guide books. Unlike other parts of England, honeycombed by the tracks beaten by thousands of tourists to better advertised shrines, we live midst our rolling countryside in happy isolation. Yet we may lay claim to at least some fame. John Constable, Thomas Gainsborough and other celebrated artists were native Suffolkians; Dickens bestowed lasting renown upon the ancient White Horse Tavern in our sleepy old county town of Ipswich; and argumentative antiquarians placed the little fishing port of Lowestoft on a pinnacle of importance.

To us East Anglians, Lowestoft has become a traditional folk story—and one the bearded old fishermen tell with considerable glee. The story has two versions. One told to "furriners" for, to a Suffolkian, everyone not born in East Anglia is a "furriner" and the "Lunnoners" (Londoners) most "furrin" of all. The other version and the true one is reserved for the young people native of the eastern counties.

Tourists, the few who happen to visit Lowestoft, are mainly concerned with the possibility of obtaining pieces of porcelain supposed to have been made there. If you are wise, you will know that there is a very remote chance of finding any; but, if you are trusting, you will find aplenty and some one or other of the merry old codgers will narrate the tale of the "great" pottery which made the beautiful ware. You will be told how, as long ago as 1756, a Dutch ship was wrecked on the coast in a terrible storm—the manner of describing that storm will be a lesson in histrionics; how only one sailor survived and was washed up unconscious on the rocky shore where he was found by Squire Luson of Gunton Hall.

You will learn that the Squire being a kindly man carried the poor sailor to the Hall and how the shipwrecked mariner was nursed back to health by the daughter of the house.



Right—A large water ewer made at Lowestoft, England, in the 18th Century embossed and painted in blue. Courtesy Ginsburg and Levy



Right—A Lowestoft dinner set consisting of forty-one pieces, decorated with an Armorial pattern, and made in 1785. Courtesy Old English Galleries



The less perfect painted designs on these pieces of old English Lowestoft cannot compare with the Chinese. Courtesy Law, Foulsham and Cole, London

Then came the day when he was convalescent and walking with his benefactor around the grounds where the sailor came upon a bank of snow-white clay. "They make Delft ware of clay like that in my country," the Dutchman told the Squire who, being a practical man and like all of his ilk an easy spender of money, saw the possibilities of increasing his income. He sent a sample of the clay to "Lunnon" experts and they decided it was suitable for making porcelain. And according to the story, that was the foundation of the now celebrated Lowestoft factory, the Suffolk bucolic being careful to add that the sailor was a handsome fellow and eventually married the Squire's daughter and lived happily ever after.



Above—A tea set of Spode's Lowestoft china, with gold stars printed in a blue band around the edge and heraldic badge in the center. Courtesy William H. Plummer & Co., Ltd.

Below—Two old Lowestoft dishes, the one at the left bearing the coat-of-arms of an old naval family. The other is antique Chinese. Courtesy Spode









Above right—Two Lowestoft plates. The one on the left has armorial bearings of unicorn supporters and griffin crest. The unusually deep border on the other introduces many of the Oriental religious and symbolic emblems. Courtesy Spode



A dinner table set with Lowestoft stone china with heraldic badge in center showing eagle and stars. Courtesy of W. & J. Sloan for setting and furniture. Sterling Silver Guild for silver, Wm. Coulson & Sons for linen, and Wm. H. Plummer & Co. for glass and china

Then the legend will be extended to prove how numbers of fine potters and eminent painters were employed at the pottery to make the splendid table services decorated with coats-of-arms of old families. So carefully were the "facts" repeated that for more than a century huge importations of porcelain, actually made in China, were supposed to have originated at the little Suffolk fishing port of Lowestoft. In time, the real story as told to the native sons, began to leak out and the "furriners" became doubtful. For the natives knew and others soon acquired the knowledge that the tiny factory could not possibly have produced either the quantity or the high form of art work which passed as the original English Lowestoft. To soften the injury to their vanity, the cognoscenti for a time offered the explanation that the ware was made in the Suffolk pottery and sent to China to be painted. This hugely amused the Lowestoft folk and one fisherman would ask

another how many cargoes of pottery he had taken to "Chinee" in his fishing smack. Gradually the "authorities" on ceramics divided into opposite camps and prepared to commence the battle of which sporadic recurrences still continue. One side contended that translucent porcelain was produced at Lowestoft while the other maintained that no factory ever existed there.

This "battle of the scribes" was fiercely waged until about a hundred years after the factory had closed when it was proved that soft paste porcelain was made there from about 1755 to 1802. This proof came, in 1902, through some workmen, who were laying a drain on the site of the malthouse of Morse's Brewery, unearthing fragments of ware decorated with simple Oriental patterns. Immediately, Lowestoft repeated the Days of '49 in the rush of archeologists and antiquarians to the "diggings." These worthy people staked their claims and dug as diligently as any "forty-niner" into the foundations of the old brewery, eventually discovering other pieces of broken porcelain, some of them painted with coats-of-arms.

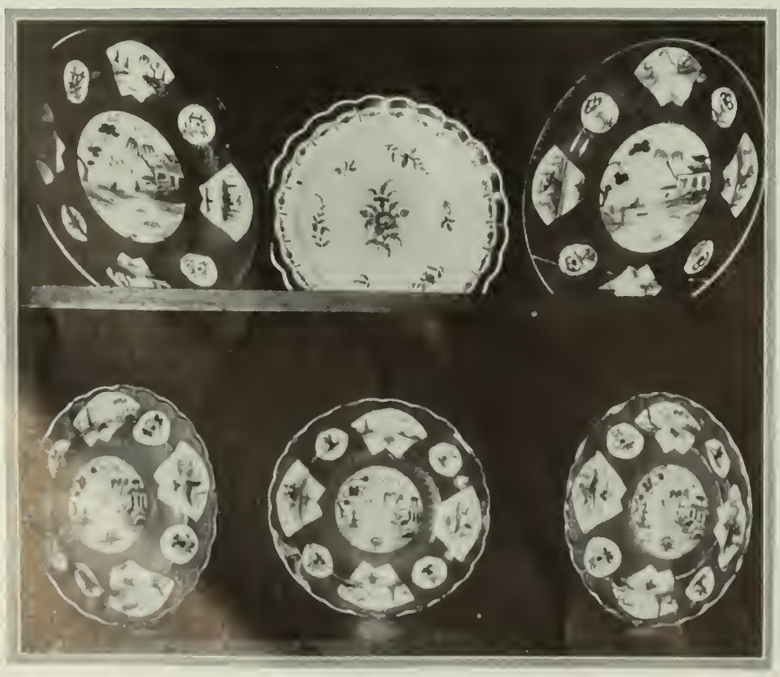




Left—This collection of Oriental Lowestoft has armorial bearings painted in black with floral designs in natural colors with some of the examples. Courtesy the Old English Galleries

Above—Early Chinese Lowestoft dishes showing the advanced art work which was later copied by the Suffolk potters of the 18th Century. Courtesy Ginsburg & Levy

Below—Five blue and white plates with fan-shaped panels are old English Lowestoft and show the less advanced painting of the Suffolk pottery. Courtesy Norman R. Adams



They also found numerous molds, and in the British Museum at the present time there are several examples of the shapes taken from these, which are of inestimable value to students in identifying English Lowestoft.

It was now merely a matter of analysing the fragments, some of which were found in the actual molds, to conclusively prove that the porcelain found at Lowestoft had no connection with the vast quantities that had been brought from China and for some unknown reason called after the Suffolk town. English Lowestoft is soft paste of the bone variety (one analysis showing 45 per cent bone ash), as decided from the many pieces found beneath the old brewery, while Oriental or Sino-Lowestoft is an extremely hard paste entirely free from bone.

Not to deal with this interesting subject from too technical an aspect, but rather from the point of general information, the following facts are worth noting in connection with the old English Lowestoft. It is often fairly opaque (Chinese is sufficiently translucent to allow the outline of the decoration to show through on the reverse side); it not infrequently has a decided yellow tint when held to the light and some of the less important pieces dis-

(*Continued on page 98*)



J. B. Priestley, the author of much-talked-of "Angel Pavement," published by Harper & Bros.

Among the New Books

The Stories that Are Already Being Talked about this Winter Are by Somerset Maugham, Booth Tarkington, Siegfried Sassoon, and Margaret Meade

By BURTON RASCOE

"EVERY MOTHER'S SON"

NORMAN LINDSAY'S new novel (Cosmopolitan Book Corporation) is the most unusual work of fiction I have encountered since I read *The Innocent Voyage* by Richard Hughes. The two books have nothing whatever in common; but they are both by men who have individual points of view. *Every Mother's Son* is the story of a large family, supported by a general store, in an Australian town and is only incidentally concerned with the son from whom the title derives. With a reality that is almost cruel, Lindsay exposes the motives behind the actions and words of his characters. Toward them he is at once sympathetic and disillusioned. He portrays their weaknesses but with a smile of tolerance. No book that I can recall at the moment is more true to the actuality of family life than this one is. Here we have the conflicting emotions and desires of old age and youth, the suppressed and the liberated, the aspiring and the defeated. The principal drama of the novel has to do with the clash between two sisters, one of them prim, puritanical and dictatorial and the other sensual, vivacious and vixenish. The younger, livelier sister, who is as real in the story as Becky Sharp, takes her older sister's only beau away from her not because she wants him but as a satisfaction to her vanity, as a test of her power to attract. Most of the characters are extremely real, and there are three caricatures, Grandpa Piper, Uncle Jobson and Mr. Bandparts, that are gorgeously entertaining.

"Growing up in New Guinea," which follows "Coming of Age in Samoa," is by Margaret Meade and published by William Morrow & Co.



W. Somerset Maugham's new book is called "Cakes and Ale," published by Doubleday, Doran & Co., Inc.

Grandpa Piper is the sole owner of the store which supports the family and, although senile and irresponsible he yet manages to outwit his son and grandson in their effort to get control of the store. He has a delightful habit of pretending to be deaf or suffering from amnesia when they try to talk business to him and he runs away with the kitchen scullion, whom his grandson had vainly tried to seduce, and is brought back finally in a decrepit state. Uncle Jobson is one of those relatives who complicate life for us. He paid a visit to the Pipers but his visit turned out to be a permanent one. He brought along all his worldly possessions, which weren't much, and established himself as moral regulator for the household. With his great outbursts of moral indignation he justifies, to himself, his parasitism. The terrible old scoundrel should have been thrown out on his ear, but we all know that in a similar situation none of us would have done it. Mr. Bandparts is the tutor of the grandson. He lives with his mother and he is learned and bibulous. He rants in polysyllables when he has a few glasses of ale under his belt and hides his beer mug under the table, like a frightened boy, when his mother comes into the room. His mother is never deceived, even when he walks with the exaggerated dignity of the consciously inebriated. This book, indeed, is a lot of fun to read. It is so human, so real, so perfectly imagined and thought out. It is a novel I should place among the very best we have in English literature.

"THE BITTER TEA OF GENERAL YEN"

The irony of this story (Bobbs-Merrill) by Grace Zaring Stone is so gracious, so subtle and so sophisticated as to make the novel wholly a delight. The plot is highly implausible, but so is the plot of *Gulliver's Travels*. A young American woman, bent upon marrying a missionary in China, is injured in one of the revolutionary fracases in Shanghai and is rescued by General Yen, a revolutionary leader and taken to his home. There the conflict between Oriental and Occidental philosophies of life is developed in a series of dramatic events and encounters in which the charming and determined young American woman gives voice to sentiments of American complacency which are riotously at odds with

(*Continued on page 100*)





Ursula Parrott, who has just written "Strangers May Kiss," was first thought of with the novel, "Ex-wife." Published by Jonathan Cape and Harrison Smith



A New York Home Done In the Pure Georgian Period

This City Home of Mr. and Mrs. Francis J. Danforth Is Unique In Its Beauty of Design and Perfection of Constructional Detail

Electus D. Litchfield, Architect

Beautiful Georgian entrance to the Danforth home in New York, a classic detail of exceptional beauty. The doorway, with its classic pilasters and broken pediment, and the wrought-iron railing, are all exceptionally in keeping

The living room of the Danforth home has the wall space covered with a classic landscape paper, glazed to the same tone as the finished woodwork, which is of pine throughout. Charming old English furniture is grouped about the fireplace and over the mantel is a portrait of Admiral de Tropez





The dining room is beautifully paneled in pine. Many of the most interesting pieces of furniture shown in this room were designed and built in the Erskine-Danforth shops. There is a simplicity in the arrangement here that adds greatly to its charm. Just the right lighting fixtures, the single fine portrait and the beautiful fireplace

A particularly interesting corner of the living room in Mr. Danforth's house shows a desk, made by Erskine-Danforth, with fine reproductions of old English furniture and some rare Oriental rugs

The front entrance of the Danforth house is singularly well conceived. Early American in detail, with a free-hung stairway, gracefully curving to the upper floor. The mirror and console table are fine reproductions of Early American furniture. The rugs are antique Oriental

PHOTOGRAPHS BY KENNETH CLARK







Ornamental Vines For Houses, Gardens, Walls

A Knowledge of Climbing Plants is of Great Value to All Vine Lovers with Large or Small Gardens! Tenth of a Series of Practical Garden Articles

By HUGH FINDLAY

Professor of Landscape Architecture, Columbia University

Left—The end of a vista on the estate of Mrs. Williams Burden at Newport. The old arched stone walls are covered with ivy as is the little old Colonial church. Mediæval stone figures are interspersed with the brilliant green trees and shrubbery

Below—Interesting treatment of vines, both feathery and flat varieties, shown in decorative arrangement of stucco wall on estate of Mrs. John C. Phillips, Beverly, Massachusetts. Ornamenting the fountain is the gentle St. Francis, patron saint of birds

THE vegetable world has changed comparatively little in the past four thousand years and while many claim that man has changed in the past two hundred years from the simple, homespun age to a material, dull age yet we find in spite of our present day commercial age a genuine love for music, poetry, painting, in fact all the arts as well as a keen appreciation of form, texture and colour of our plants.

The sheer loveliness of things in nature stimulates the imagination so that we are continually associating some lovely flowering plant, or tree, or vine with some bit of myth or legend. After all the present is but the child of the past and we still speak of the palms of victory, the white lily of purity, the rose of love and beauty, the oak of strength, the willow for grace, the corn for abundance and the olive branch of peace. We still emblemize the god Bacchus in our reference to the vine. Just where, when and how the vine was created we do not know but it is supposed to have sprung "by miracle, near Olympia, and sports and ceremonies incident to its festivals in early Hellas are perpetuated as faint memories in the use of the eucharist and loving cup."

The use of vines is nothing new, for the early Egyptian artists used the various forms of vines to decorate their ornaments of gold and silver. The ancient sculptors decorated the walls of the tombs by chiseling vines into the stone. The grape vine was sacred to Osiris and the shade from it was considered as a great blessing by the ancients.

If one might have walked with Charles Darwin as he made notes on the "Movements and Habits of Climbing Plants" without doubt he would have been lead into a new world of interest. The economy which vines practice in placing their leaves in a position to secure the greatest benefit from the sunlight, the various shapes of tendrils, aerial roots, prickles or hooks as well as the climbing habit of the stem, the various ways that climbers search for support and their motion

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT



when they find support is a study worthy of anyone's time and energy. Some vines turn to the right and others to the left. All of these fields of interest and many more would have stimulated the mind to turn to the field of research.

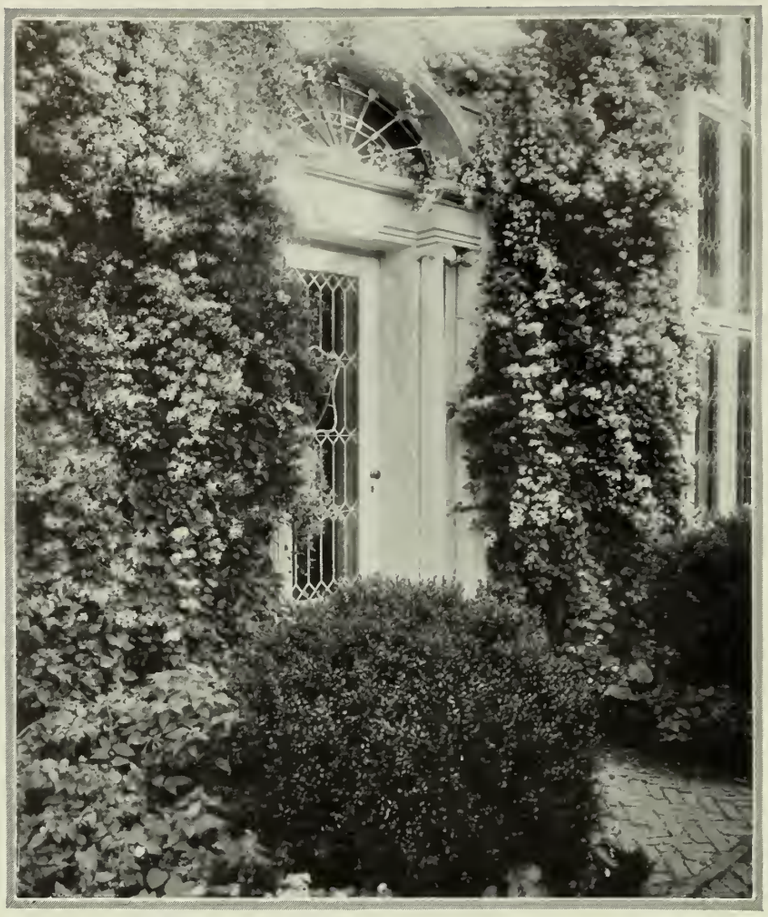
Vines are a necessity and many landscape plantings are not complete without them. Many unfortunate bits of architecture have been toned into the landscape by the use of vines. Ivy on ancient buildings and ruins gives them a touch of life and certainly adds to their beauty.

If we are to succeed with our vines we must spend more time in the preparation of the soil. Hardy vine planting is a long-time investment. Too often we fit our plants into a thin poor soil, even more often near the foundations of houses we plant over a lot of rubbish filled in after the building has been completed. We must turn to Nature's Garden Book and look at the earth pages where the story is always true. How do these plants grow so perfectly in their native haunts? What kind of soil and food do they require? Do they thrive better in shade than in full sun? Will the vine cling naturally to a support or is it necessary for us to tie it to the support? These are a few of the questions the grower should answer before planting.

Foundation plantings cause more concern than any other because frequently the furnace in the cellar keeps the walls hot and the stone or concrete draws considerable moisture out of the earth and roots of the plant. But more important is the condition of the soil. The rubbish, if any, should be removed to a depth of at least four feet so that the soil under the feeding root system may retain moisture. If a hole is made three feet wide and two and one-half feet deep, with the subsoil well broken and the proper soil mixture filled in, it is certain that the vine has a fair chance of success. For example, if the planting is near a rustic cottage and Virginia Creeper (Ampelopsis quinquefolia) or Oriental Bittersweet (Celastrus orbiculatus) is used one should use one part well-rotted leaves, two and one-half parts garden loam with decayed sod well incorporated and one-half part very well-rotted stable manure. All of this material should be turned over several times in order to insure a thorough mixture. A light sprinkling of bone meal or about one pound to each four bushels of soil will mean a supply of plant food for a long time. On the other hand if one is planting Clematis or Wisteria the soil should be a mixture if possible of one part muck soil, one part very well-rotted stable manure and two parts clay loam. Decayed sod mixed in the soil is most valuable. The same soil is suitable to such plants as Akebia (Akebia quinata), Asiatic Actinidia (Actinidia polygama) and Dutchman's pipe (Aristolochia macrophylla) which are excellent plants for screen planting. Do not fail to give a good foundation of a well mixed compost soil containing considerable well-rotted manure to such plants as the two everlasting peas (Lathyrus grandiflorus and latifolius) and to all of the honeysuckles (Lonicera), especially if they are used to cover banks, rocks or stumps.

There are 230 species of Clematis with many forms, sizes, and colors of flowers to draw from. This plant requires a well drained soil, fairly rich, with the power to hold moisture. If you plan to plant Clematis in a stiff clay soil work into it con-

(*Continued on page 105*)



"The Orchard," the old Southampton home of James Lawrence Breese, is a stately Georgian mansion with a beautiful Greek doorway hidden under flowering Clematis paniculata. A formal note is arranged in the bright green box at either side of the old brick pathway

This mysterious little grotto in the garden of Mrs. Frank Pierce Frazier is almost hidden with the big-leafed Dutchman's pipe (Aristolochia macrophylla) and along the edge of the low stone wall are wild ferns and low growing flowers





The Place of Woman in the Scheme of Interior Decoration

Something of What She Has Done in Connection with Big Architectural Enterprise in this Country

By ELIZABETH AVERELL ROGERSON

President of The Decorators' Club, Inc.

Modernistic bedroom in the *Spindrift*, the yacht of Mrs. Donald Parson. In this charming room, the cushions are covered with blue damask, the curtains and pillows with blue and orange figured linen, the walls are painted deep cream, and the furniture is painted cream with blue stripes. Arden Studios, Inc., Decorators

A TITLE, as was remarked recently by a scholarly lecturer, is, after all, merely a peg on which to hang a few ideas. So we need not be too literal in a discussion of our title, because it is broad enough to open many interesting doors for us.

We could, for instance, go right to the biological basis of woman's place in society, and develop our subject from this standpoint. Woman, chosen by nature to minister to the well being of the race, fulfills her own deepest atavistic tendencies in seeking means for their comfort and all that pertains thereto. She has done this from the beginning of time and will do so till the end of the chapter. Moreover, she will always revert to this primary occupation, in spite of the other fields that may intrigue her interest and energies, no matter how frequently or for how long they divert her desires from that which is most fundamental to her being. Any activity relating to the modern expression of this age-old tendency is therefore rightly woman's. Interior decoration considered as part of the equipment for the well being of the individual is thus woman's legitimate field.

All of which is sound, academically and logically. It by no means answers all questions, however. Other avenues of approach to our subject may be more controversial and speculative, but at least they will develop wider realms of human endeavour than those based merely on femininity.

We need no longer be frightened by the bogey of contention as to the equality of masculine and feminine powers. If any reader of this article, devoted to aesthetic and cultural affairs, still lingers under that baleful influence, we will place him under the protection of the divine patronesses of the arts, Venus, Pallas Athene and the Nine Muses (such feminists were the ancients!) and proceed.

Ceramics are stated to be man's oldest expression of his artistic impulse. Before architecture built its strong foundation on the principle that its achievement must equally serve utility and beauty, cavemen had fashioned and decorated their potteries—used largely for domestic purposes. A nice speculation would be how much of the designing and decorating was done by Mr. Caveman and how much by Mrs. Caveman. The articles were made, however, to give her implements for her work.

Art being an expression of the creative impulse, commonly possessed by both men and women, artistic talent seeks its abode in human beings regardless of sex. Until comparatively recently, however, women, generally speaking, have not had access to the media of artistic expression nor training in the use of its instruments. Granted a longer and closer acquaintance with her tools, who can set a limit to woman's achievements?

I visualize a biologically-minded reader immediately countering with the statement that a woman, not being constituted to tackle physically many of the problems confronting her masculine confrères, her mentality does not attach sufficient importance to these

Private dining room in the Woman's Athletic Club in Chicago. The painting on the mirror is silver and grey, Carl Hollem, artist. Table and consoles have silvered metal scroll supports on the wooden base, base and top with ebony finish. The chairs are in black enamel and the rose motif and stripings in silver. Miss Gheen, Inc., Decorators



problems. Therefore her contribution to creative art in home decoration might be pleasing artistically but faulty constructionally.

I would rejoin that Mrs. Caveman *used* the potteries. Whether academically trained or not, her daughters throughout the centuries have used the products of artists and craftsmen in the home. Her artistic efforts in the same direction would be largely governed by that fact. Now that academic doors have been opened to her, does not the accumulated experience of centuries, plus an equal endowment of artistic talent bid fair to make of her a sound student? This inevitably lays the foundation for a right understanding of the constructional points in home building. Who, then, could be better qualified to relate all values to the needs of the entire family using that home, allying the utmost of utility with the utmost of beauty, and thus achieving true comfort?

Her understanding of the purpose of human habitations goes further than the family dwelling. She brings to public work a refreshingly human point of view. The home dweller is willing to sacrifice something in service for individual freedom and privacy. The hotel owner capitalizes the utmost in service as compensation for any lack of this individuality in the lives of his guests. If anyone can solve the problem of gracing an hotel or club with the atmosphere and personal appointments of a home and of equipping a home with as efficient machinery as possible for convenient service, surely a woman can. She has not a coldly commercial viewpoint of the club or hotel, and certainly understands budgeting and the practical running of a home.



PHOTO BY AMEMYA

This small and charming writing room in the St. Regis Hotel has paneled walls of American walnut, dark green marble floor and furniture covered with dark copper color. The shades of the little lamps are in dull gold. Elsie Sloan Farley, Decorator

Hospitals provide the woman decorator with a field singularly congenial to her temperament, both as a woman and an artist. Healing rests upon mental as well as physical reactions. The disposition of necessary equipment in convenient fashion is essential. Yet its proximity is a continual negative influence on the patient. Really beautiful surroundings are a stimulus to health. To create this much-needed stimulus for the sick, with due restraint for every possible consideration of hygiene and nursing, is another problem which the woman decorator can sensibly meet from all angles. The inherent nurse and home-maker unites with the artist in her.

Schools immediately follow in this line of thought. She who establishes the early environment of human beings and is keenly and constantly aware of all the subtle values in adjusting surroundings to this delicate unfoldment, is surely well adequate to create the best background for children during the educational period away from home.

A home on the ocean wave seems a far plunge from the realm of schools and hospitals. Compact comfort is the ideal of the yacht owner. I can thoroughly understand a naval architect's initial apprehension of a woman dealing with a tabloid edition of a country home spaced between engine rooms and navigation bridges. Speaking from experience, I can truthfully say that any such apprehension *is* merely initial, and I feel sure my experience is echoed by other women decorators working with other naval architects. Budgeting space is much more exciting than the mere budgeting of money. In this instance, ingenuity must be added to artistry. I have found the joint enthusiasm of client and decorator perhaps more lively in the creation of a floating home than one on land! Perhaps it was the nautical atmosphere!

However high we climb in our skyscraper dwellings, love of mother earth goes with us and must needs find some expression. Thus we have the roof garden and terrace. We don't have our skyscraper gardens merely to look at either. They are becoming more and more part of our actual habi-



This charming and friendly spot is a tea room in the Washington, D. C., Young Women's Christian Association. The chairs and tables are black enamel, the curtains are canary glazed chintz, and the wall paper is lovely old Colonial design with windmills and sail boats in grey and yellow. Mary Coggeshall and Jeannette Jukes Inc., Decorators

tation. Then comes the need for really comfortable and well designed furniture for our "outdoor rooms". To combine comfort and beauty from materials that are weather durable is a problem which women decorators have tackled with zest and successfully solved. Arrangements with a definite purpose of usage in mind; again, as in the instance of yachts, making every inch of space effectually count, are the sound principles with which women decorators have treated this field of their work. They regard the roof terrace as a spot full of latent charm which can be developed to fit logically into the owner's scheme of life, even to its becoming the reposeful centre of his hospitality and entertainment of friends.



Cushing Hall, a dormitory at Vassar College, is designed in the Tudor style with all Early English decoration. The pieces were selected for sturdiness as well as beauty. The color scheme is green and terra-cotta and the paneled walls are oak. Nancy McClelland, Inc., Decorators

From the roof garden down we go to the restaurant—either that of our own apartment house or to some popular rendezvous of the moment. We eat with our eyes. Just over a decade ago the restaurant that was obviously the acme of hygienic administration was the standard of success. We ate in an atmosphere that was immaculate and little else. Now it is no longer calculated that a parade of the virtue of cleanliness is necessary to maintain the prestige of a restaurant. We are permitted to embellish somewhat the austerity of frank hygiene, and we are satisfied to rest secure in the knowledge that while it reigns supreme behind the scenes, nothing is sacrificed by stressing it less in the foreground. Our meals are now taken in surroundings that gratify our aesthetic as well as our material appetites. When we think of the centuries that women have devoted to the appointments of dining rooms, and how many women today have adopted restaurants as a natural transition of their talents, women decorators are just as logically placed in this field.

America's interest in sports has reached an unprecedented peak of interest. The professional field is a weighty matter of national concern. The amateur sports world is expanding at a tremendous rate, and our devotees of polo, golf, tennis, racquets, hunting, etc., need clubs and organizations and the clubs must have homes. Therefore we have a growing number of country clubs and even town indoor sports clubs. Why a woman decorator in *this* field? Why not? The membership of such clubs today is almost an equal division of men and women. In most sports women are as ardent participants as men. They know from personal experience what is wanted of a country club by its members, and furthermore they will not be content to leave it as the question of physical comfort alone. There is a reaction to bodily exertion beyond the need for relaxation—a desire for gentler diversion which in itself is rest after the tenseness of effort induced by sport. Complete repose of mind and body is sensitively adjusted or shattered entirely, dependent upon the harmonies or disharmonies of the background where this diversion is sought. Feminine susceptibilities are probably keener to the irritation of inappropriate design in line and color than the masculine sportsman who *can* be oblivious to this need, but who is quick to appreciate its gratifying fulfilment without an analysis of the whys and wherefores.

Main banking room in the Genesee Valley Trust at Rochester. The floors here are inlaid marble and the background of the ceiling is deep ivory. The lighting fixtures are in antique gold and silver. The desks and frames of the chairs are walnut and the chairs are covered with blue leather. The pilasters on the side walls are black and gold marble. Arden Studios, Inc., Decorators

Transportation has been developed to such a point of perfection that without exaggeration we can say that our liners, transcontinental trains and aeroplanes are moving homes. At first this merely entailed provision of equipment for convenience and comfort while travelling. Today, keeping pace with the demand for the beauty, color and interest which must now grace almost every commodity and practical appurtenance of our lives, the furnishings of these travelling homes must be as pleasing as they are effective for their purposes. Women's ability for this type of work has proven itself in the same way and for the same reasons that obtain in other types of public residences.



The most debatable field in public work for the woman decorator is perhaps the commercial habitation — offices, banks, etc. Here again the woman decorator sees the matter in human values. A worker placed in surroundings conducive to tranquility and personal comfort will produce more and better work. Scientific and artistic arrangement of interiors in these buildings is the secret. The result will be a gain to the employer as well as to the employee. A cus-

(Continued on page 99)



Taj Mahal at Agra—India's most beautiful tomb, a memorial to Mumtaz-i-Mahal, short-lived young Queen of the Mogul Empire. Photo by Louis Weickum, Esq. Courtesy Hamburg-American Line

Winter Journeys to Bright Warm Days

Travel is one of Our Best Organized Recreational Pursuits—Short Holiday Tours through Fascinating Scenes—The Canadian Habitant's Christmas—Down in Dixie

By
HENRY WELLINGTON WACK
F. R. G. S.

Author of: Rambling in old Flanders—Training for Leisure—Travel, the Happiest Teacher, etc.



Rainbow Bridge, the world's greatest known natural bridge, in the Piute Indian Reservation, S. W. Utah. It measures 278 feet between piers; height 309 feet. Salmon pink sandstone. Courtesy Rock Island Ry.

THIS winter our ships and rail lines offer a great variety of highly-organized, nearby tours of from two weeks to two months' duration. Many of these holiday journeys are in the balmy atmosphere of warm winter climates—the West Indies, North Carolina, Florida, Georgia, Bermuda, Cuba, Porto Rico, Jamaica, Panama, Central and South America, our southern states, and through them to the Indian and mission lands in Arizona, New Mexico, Texas, thence to California, Hawaii, other Pacific Islands and to Japan and remoter parts of the Orient.

In the trans-Atlantic lanes the Mediterranean cruise may always be relied upon as a gratifying experience, provided the traveler has chosen a line, ship and crew with discretion. The African cruises, both northern and southern, are now so perfectly organized by the British and certain other steamship lines that they insure a traveler's comfort and satisfaction. Just now, however, certain parts of India are somewhat disturbed, albeit we are confident that Americans who regard the proprieties in such civil controversies, will suffer no inconvenience or molestation. On the other hand, long-beaked and wild-eyed reformers looking for trouble may have a good lot of it in India this Winter and come home with a nice set of black eyes and other physical ornaments. It all depends on the traveler himself, his common sense and good conduct abroad. The same may be said of parts of China. Russia, while now again open to the visits of American tourists, is still hardly prepared in its poor hotels and other untoward conditions to satisfy American standards of travel,

(Cont. on page 80)



Eastern section of Taos Pueblo, New Mexico, famous Indian settlement and an American Art Community of accomplished painters. Courtesy Santa Fe Ry.

Chicago Apartment of Grace and Dignity

In this Home of Mr. Walter W. Head, a Variety of Interesting Features Are Introduced, Beginning with a Modernistic Foyer, a Directoire Hall, and Centering in a Fine French Drawing Room

Mrs. Rosalie Roach Fassett, Furnishings and Decoration



Above—This little dressing room is handled in the modern manner, done in turquoise, silver, chartreuse and lacquer red



Right—The main foyer is presented in the directoire manner. Walls are marbleized flor de pêche; doorways, pilasters, baseboard and cornice marbleized in verde antique. Ceiling gold leaf. Two black lacquer vases are Louis XVI



The living room was created around five panels from an old château near Paris, in tones of soft green. Fine antique pieces are supplemented by reproductions of historical furniture

Side wall in the living room of Mr. Head's apartment, showing one of the beautiful old French panels and French furniture grouped about a low tea table

The walls of the elevator entrance to this delightful apartment are painted black, with panels of antique etched glass. The ceiling is silver and a contrasting floor in black terrazzo





Walnut paneling covers the library walls. The ceiling is blue. A carpet is dark wood color and draperies, soft red. Gold and soft blue are introduced on upholstered pieces





Old Traditions and New Vistas

The Spanish American Architecture of Early California is Preserved in the "Rancho Santa Fé," Attractive Home of Mr. C. A. Shaffer

By ANDERSON McCULLY

This lily pool is one of the features of the patio and takes one back to the intimate patios of old Andalusia

The surface of the rancho is of light buff stucco. The red tile roof is one color note. An outside stairway leads to lookout tower

TWO things give the Spanish American home of Mr. C. A. Shaffer particular interest. One is the remarkable outlook gained from the outward facing windows and lookout tower over the great historic preserve of all that is finest in the Spanish American of Early California. The other is the vision of the lovely patio which the house encloses.

It is when the midday sun beats warm that we can most feel the charm of the patio within its thick cool walls, the depths of the cloister forming a still farther retreat. Just enough ivy and climbing roses are allowed to form delicate traceries without concealing. Their method of placement in the pebbled paving is shown in the photographs. Potted plants of the water lily varieties after the Spanish tradition complete the planting.

The pool itself is unusually large, and here too the same careful restraint has been used in the planting to bring out the greater beauty of the water itself with the shaded reflections of the cloistered arches, and that blue California sky. The water lilies form well separated groups, and the fragrance is

(Continued on page 88)



In homes where the Past lends prestige to the Present . . .

Old World Tapestries of rare Beauty

To the discerning, tapestries offer decorative motifs of charming dignity and historic interest.

In this hand-loomed Flemish tapestry, imported by Schumacher, an imaginative scene portrays the ancient legend of the romance of Cupid and Psyche.

Woven in Fin Point—a weave demanding exceptional skill and patience—its soft, muted colors are exquisitely blended in a texture of unsurpassed excellence.

This rarely beautiful tapestry is available in its entirety or in two narrow panels, one showing the right hand section, the other the left.

You will find in the Schumacher collections a fascinating selection of designs from all periods, as well as an extensive range of appropriate trimmings.

"Fabrics—the Key to Successful Decoration" . . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will be sent to you without charge, upon request.

Write to F. Schumacher & Co., Dept. B12, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



IN THE ROOM ABOVE, THIS RICH TAPESTRY, USED AS A LARGE WALL DECORATION, SOUNDS A NOTE OF GREAT CHARM AND DISTINCTION. THE IMAGINATIVE SCENE DEPICTS PSYCHE AND HER HANDMAIDEN, WITH CUPID AT THE LEFT PAYING HOMAGE.

F·SCHUMACHER·&·CO



A vista through the trees shows the vast rolling acres of the estate and far off the white stucco house crowning the hill—an ideal spot with a far-reaching outlook over the lovely countryside

Lilian Rice, Architect

The cloisters form a retreat in the dark walls of the patio. Ivy and climbing roses make a delicate tracery without concealing architectural lines. There are potted plants in the Spanish manner

Glenn Moore, Landscape Architect



ESTABLISHED 1846

THE HAYDEN COMPANY

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NEW YORK

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DECORATIONS
~ FABRICS ~



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in satinwood of finely selected veneers.



SHOWROOMS ALSO AT OUR FACTORY
IN ROCHESTER, NEW YORK, WHERE OUR
FURNITURE AND WOODWORK ARE MADE

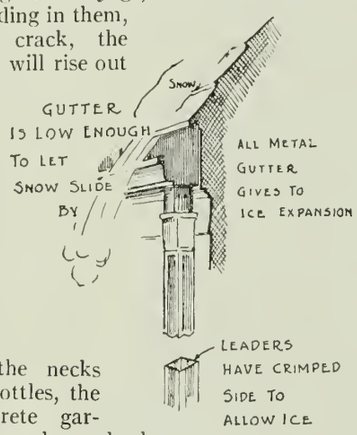
Building and Equipping Your Home

If You Are Building a Home and Want It Comfortable Throughout the Winter Season, Familiarize Yourself with the Constructional Details Illustrated in This Article

By H. VANDERVOORT WALSH
Ass't Professor of Architecture, Columbia University

WINTER months are the hardest on the home. To lengthen the life of a house, it is necessary to build it to resist the rough treatment of snow, ice, freezing, thawing, heavy winds, and sudden changes in temperature, with resulting contraction and expansion. Building to resist these rigors of winter requires considerable attention to detail.

When water freezes, it expands with a force that will roll boulders off the sides of mountains, widen the cracks in the cliffs, and break the sides of the automobile engine that are strong enough to hold the explosions of the gasoline. Jugs, left with a little water standing in them, will crack, the milk will rise out



of the necks of bottles, the concrete garden pool, carelessly left with water in it, will split, and exposed water pipes will burst, when the icy winds rush down from the North. This powerful action of expanding ice causes much damage to the house, unless we build to resist it.

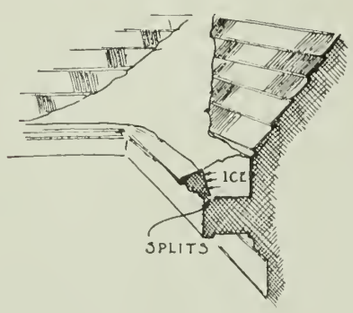
Another phenomenon of winter destruction is the contraction and stiffening of materials brought about by drops in temperature. The car, left in the unheated garage, is very sensitive to this condition, for the steel contracts and becomes brittle and sometimes breaks under a sudden jar, and the oil and the grease become so thick that the engine is difficult to turn over with the self-starter. Asphalt and pitch used on the house for water-proofing joints and roof become very brittle and may chip off in places. Long railings of steel pipe, without joints in them for contractions, may be pulled loose from their anchorage. So great a strain is put upon the window sash, one side of which is chilled and the other side warmed by the air coming up from the radiator under it, that the putty around the glass, if old, may come off in strips. Often on cold days one can hear the walls cracking with the strain of heat on one side and cold on the other.

Although expansion of freezing water and the contraction of metals, or hardening of plastic materials, are the two major forces of winter destruction, they are not the only ones. There is the added weight of ice and snow, often responsible for the collapse of flat roofs. Sliding snow from pitched roofs, too, may cause damage. The clogging of drains by ice previous to a rain storm causes water to back up sometimes into cellars or areaways. Snow blown by winter gales has a way of sifting through fine cracks in the attic and then melting only to run down as water to spoil a plaster ceiling below. Cold air gets into walls where gas and water pipes are and freezes them. Heavy winds blow tree limbs down on roofs to break shingles and gutters. Against circumstances such as these we must build, if the house is to go undamaged through many winters.

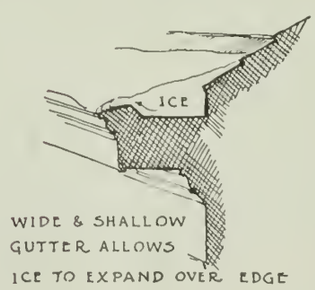
Examining, then, the details of construction with these things in mind, we can save much trouble by using materials and devices that have been found satisfactory to withstand the ravages of the Winter months. For example, in building leaders and gutters we should design them to give to the expansion of ice. A shallow and wide gutter with sloping sides, built up in back of the eaves or cornice, is better than a narrow and deep one, because the ice forming in it can expand and spread up over the edges. Many houses have had troublesome leaks resulting from built-in gutters that were too deep and narrow in which the ice accumulated only to split them open. Especially is this true at the bottom of the valley formed by two intersecting roofs.

Leaders will often be filled solid with ice in a rainstorm that freezes as it falls. The expansion of the ice has been found to split round or square leaders of sheet metal, unless a crimp is pressed into the metal sides that will allow it to expand with the pressure. That is why we see so many corrugated leaders.

The expansion and contraction of copper in changes of temperature is quite noticeable.

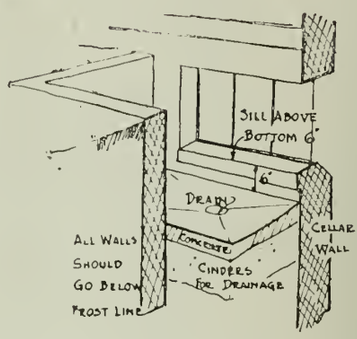


GUTTER IS TOO DEEP

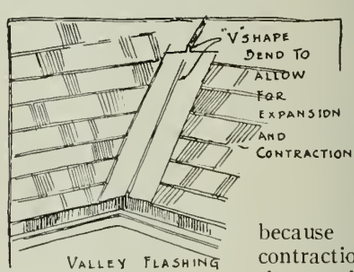


WIDE & SHALLOW GUTTER ALLOWS ICE TO EXPAND OVER EDGE

Many leaks in the metal strip placed along the joint between two intersecting roof surfaces, called valley flashing, may develop in the winter months when sheets are forced to split by the contraction of the metal because



no allowance was made for this movement. A little "V" shaped bend in the flashing of the valley and the use of metal cleats instead of nails for fastening the sheets to the roof will provide the necessary "give" for this contraction. Soldering metal flashing together into one continuous strip around a circular tower is another example of what not to do,



because the contraction of the metal will be sure to make the band split somewhere.

Sliding snow from pitched roofs may pull down gutters and cause other damage below. For this reason gutters ought to be hung below the eaves far enough to be cleared by the snow as it passes. On steep roofs the old-fashioned snow guards, that held the snow from slipping, are worth considering, even though we do not see them today on the average house.

Flat roofs must be structurally strong enough to support a deep and heavy layer of snow, and the edges flashed high enough to prevent water from leaking into the joints between roof and parapet. In fact, all flashing between roof and vertical intersections, like chimneys and dormers, should be at least 4" high.

For similar reasons the sills of doors opening onto terraces and flat roofs, or windows and doors in areaways, should be higher by at least 6". If they are not, the melting snow may flow in under the doors. The placing of the sill of cellar windows and doors above the bottom of areaways is especially important. As the snow and ice melts in the Spring, the water may pour into the cellar, if this precaution has not been taken. Of course the areas should be properly drained, but when they are frozen over, these drains do not always work and an excess of surface water sometimes accumulates on the top of the ice in a warm winter rain. When the sills act as dams against this the cellar will be protected.

Jumping now from cellar to roof we find

(*Continued on page 110*)



Mothers, especially, know the true comfort that a telephone brings to the nursery.

Telephones in Every part of the House add to living Comfort and Convenience



The bedroom telephone is a convenience particularly appreciated by women. It saves many steps and much time throughout the day—and adds a reassuring touch of protection at night.

The attractive atmosphere of lovely homes frequently lies in little things: gay colorings to make a cheery room . . . soft lamps by deep, inviting chairs . . . *telephones* at convenient points for saving time and effort. Everywhere, in smaller homes as well as large, women are welcoming this new aid to living comfort.

Telephones contribute to the livability of nearly every room. They help regulate your household. They save wearisome journeys, and the annoyance of things left undone. They bring friends instantly . . . whether they live in other neighborhoods, other cities or other countries . . . to every corner of your home. They allow you to talk from room to room over the same telephones used for outside calls. No special operator is needed.

Appropriate telephone arrangements differ according to the living habits of your home. Your local telephone company will gladly help you plan them. Just call the Business Office.



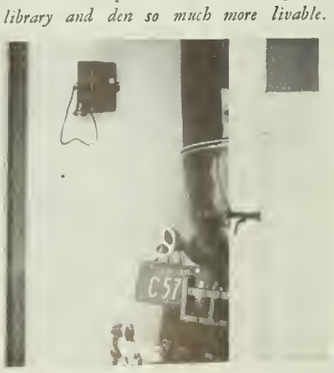
Communication within *the residence may be had over your regular Bell telephones.*



Convenient telephones make the sun porch, library and den so much more livable.



Hospitality decrees the guest-room telephone. Often it is a portable instrument.



The garage, too, particularly if detached from the house, should have its telephone.



Many residences have an additional central-office line in the servants' quarters.

(Continued from page 55)

The types of grates most commonly met with are the basket grate, the hob grate, and the grate fully enclosed with a decorative metal setting or margin which filled the whole of the fireplace opening. There were other types of grates that also made their appearance from time to time and enjoyed a degree of temporary popularity, but the three sorts just mentioned were the ones that retained lasting favour.

The basket grate was the earliest, and it kept its hold throughout the period. As its name implies, it was essentially a basket of bars to hold the coals. It began merely as an iron basket that could be set on the bars of the andirons. Then it developed legs of its own so that it could be raised above the hearth without dependence on the andirons. Next, it acquired decorative front supports, projecting both forward and toward the sides, designed on the analogy of andirons; these gave it a more elaborate and imposing appearance and made it a factor of decorative significance in the appointment of a room. Then a fretted apron, usually of polished brass, was added and likewise an attached fireback. In its final stage with wings, apron, urn finials and exquisite chased, fretted and applied decoration it reached the perfection of the polished steel example designed by Robert Adam, shown in one of the illustrations, now preserved in the South Kensington Museum.

The hob grate was intended for smaller rooms where there was no occasion for such a large fire. It was, furthermore, of less expensive construction. It had a small receptacle for coals, often semi-circular in shape, cast iron cheeks to face the hobs at the sides which served to fill up the width of the fireplace opening, and the sides and back of the fireplace above the hobs and coal-basket were often lined with Dutch tiles or else with fluted plates of cast iron. The third sort of grate could be a modification of either the basket or hob grate; the essential difference, so far as appearance was concerned, was that the whole remaining space within the fireplace opening was filled with a metal facing or encasement for the grate. These metal facings were often of great beauty and were frequently of polished steel with applied ornaments of polished brass. Such a facing or encasement of the grate is seen in the drawing-room fireplace of Avenue House, at Ampthill, designed by Henry Holland when, in 1795, he made the drawing-room extension to the house he had built twenty years earlier. Holland, like Adam, conscientiously designed his grates for the places they were to occupy. What is called the "sarcophagus" grate—a type that met with considerable favour at the end of the eighteenth century and in the early years of the nineteenth—was really a cross between a basket grate and an hob grate. It was so called because of its resemblance in shape and decoration to an antique Roman sarcophagus. Its front supports generally had lion-paw feet and its knees bore Greek honeysuckles in polished brass.

In 1759 the Carron Iron Works were established in Scotland and an important part of their output consisted of fire grates. Robert Adam is said to have had some financial interest in this company. At any rate, his connection with it was close and cordial, he furnished the works numerous designs and they made many of his finest grates. As well as his exquisite basket grates that were made of polished steel, chased, fretted and beaded with applied studs, or made of steel and brass in combination, Adam designed hob grates that were made wholly of cast iron, except the bars, which were wrought. William and Henry Haworth, who were students at the Royal Academy under the presidency of Sir Joshua Reynolds, also modelled many of the moulds for these hob grates made by the Carron Iron Works, and their models are still in the possession of the Company. Indeed, not a few of these old grate patterns are still being reproduced and, it may be added, the designing of flat ornament for casting in iron was never better understood than it was at that time.

Having turned their attention to design in metal heating appliances, the late eighteenth century architects did not stop at grates and fenders. The beautiful cast iron stove of Adam design, shown in one of the illustrations—a Classic urn supported on a plinth em-

(Cont. on page 90)



Left—Basket grate with fretted brass apron and column front supports, early 18th Century. Courtesy Stair & Andrew



Above—Cast iron hob grate from Bourdon House, Mayfair. Courtesy Messrs. T. B. Batsford, Ltd.



Cast-iron fireback of late 17th Century showing the Boscobel Oak. Courtesy Victoria and Albert Museum



Left—Steel basket grate by Robert Adam. From "The Works in Architecture of Robert and James Adam"



Above—Early 18th Century basket grate with fretted brass apron and obelisk front support. Courtesy Victoria and Albert Museum



• Furnishing The Home With English Antiques •

No. 4 THE ENTRANCE HALL



The hall was the largest room in the Tudor castle and, as a contemporary description relates, was sparsely furnished with, "a piece of tapestry behind or over the chief seat or bench at the upper end of the hall, three tables with tresties mortised in the ground and a hawk's perch." Such evidence suggests that the early great hall can hardly be related to the modern entrance hall, yet the first effect of the two is the same, for they are both created to give the initial note of hospitality for the entire house.

From Tudor days on, English furniture has provided an unsurpassable variety for the furnishing of the hallway. But it is the 18th Century English craftsmen—such geniuses as Chippendale, Adam, Sheraton and Hepplewhite—who have given us the greatest heritage for the entrance hall. The hallway may differ widely in its architectural plan, but we have selected here two of the most important—the arrangement of a hall leading from a small entrance foyer and a straight wall treated with pine panelling.

In the Georgian entrance hall, the console table with a mirror above was an unrivalled decoration, and for the small or large foyer of today creates an admirable ensemble. The illustration above shows an Adam console table decorated with two Lowestoft vases, combined with a delicately carved mirror which gives height and dignity to the entire room.

The panelled wall treatment comprises an harmonious arrangement of beautiful Chippendale pieces. The three-back settee and a fine sporting painting by Fernley are the keynote for the arrangement, the architectural note of which is carried out by the pair of bracketed mirrors. The decorative scheme is further enriched by the painted screen, the Chinese lamp, the smoking stand and the rich mahogany clock.

The beautiful pieces of these two hallways represent but a small selection of the 18th Century English antique furniture to be found at Lewis, Son & Munves, adaptable not only for the furnishing of the entrance hall but for the creation of interiors for the entire house. Decorators, dealers and their clients are extended a cordial invitation to inspect our Collection.

Lewis, Son & Munves
INCORPORATED
MEMBER OF THE ANTIQUE AND DECORATIVE ARTS LEAGUE
Importers of English Antique Furniture at Wholesale
383 Madison Avenue • New York

(Continued from page 69)

or of living while traveling. For a short stay, under the guidance of our leading tourist organizations or a thoroughly responsible ship line, Russia, within a limited area, may interest those who have never visited it. But the ornate and imperious Russia of the czars is a fast fading memory.

As all holiday travel is increasing each year, it behooves those who contemplate spending their vacations awing, to plan them early and make reservations in time. It is very disappointing to decide that you will go, and then, on account of belated reservations, find that you will have to walk—to New Orleans, Santa Fe or California.

TOURS FOR SNOW LOVERS AND WINTER SPORTS:

All of us are not birds of tropical inclination. Many of us love the sun on snow more than on southern humidity. We wish to be invigorated by the tang of pine, spruce, tamarack and balsam; by the wine-tinctured air of northern latitudes, where the dens of the fur-bearers, huge fireplaces in great hotels, skis, snowshoes, rinks and hockey, and the trail of the trapper appeal to us as the pungent smoke of an Indian lodge appeals to the weary huntsman returning home. To such rugged souls, our eastern mountains, the northwest, the west slope of the Rockies and eastern Canada offer abundant winter sports, thrilling shooting opportunities, exploration, health and a bounding happiness. One has only to ask the railroads or the ship lines if they have what one craves and in a day or two receive in response a wealth of illustrated informative literature. Nothing excels the attentive courtesy of American and Canadian railroad and steamship lines to all who legitimately ask them for genuine assistance.

REMARKABLE THREE-IN-ONE WINTER CRUISE:

One of next winter's most thrilling travel adventures at very reasonable cost is the Cunard-Anchor Line and American Express Great African cruise of the S. S. Transylvania, leaving New York on January 17 and returning April 24th, 1931. This is, in fact, three distinct cruises in one, and ought to be as smooth going and coming as the famous three-in-one oil. It sails first to Trinidad, then along the coast of South America to Rio de Janeiro, Santos, Montevideo, Buenos Aires; then due east across the Atlantic to Capetown, from whence it explores the east coast of South, Central and North Africa all the way to Cairo, with many optional inland excursions. From Cairo and Alexandria it sails through the Mediterranean when its shores are most beautiful, touches Naples, Monaco, Gibraltar and continues north to Southampton, and back to New York—all with an alluring assortment of side trips. Fares from $1,450 up, for a voyage of 22,437 miles on a ship that has always been well-conditioned, as clean as Christmas damask and as sturdy as British shipcraft ever made.



The lounge in the Tuna Club House, on Catalina Island, off southern California. Courtesy Southern Pacific Ry.



Cockfighting in Bali, Dutch East Indies—most popular sport of religious significance—controlled by law. Courtesy Cunard Line



Winter sports in Canada inspire good fellowship. Courtesy Canadian Pacific

INDIA AND THE VALE OF KASHMIR:

The usual travel season in India is from November to March, during what the people of India call "cold weather," but which Americans regard as warm, yet exhilarating Spring weather. The mass of travelers to and through India prefer the season of our winter largely because they tour southern and central India to view its important regions and greater cities. But in the north of India, where the Himalayas guard it from the tribes of Thibet, there are regions of ideal weather the year round, the more agreeable to the average tourist between the months of March and November.

The ideal valley of northern India is what we know as the famous Vale of Kashmir, along the Jhelum River, where a houseboat, moving from place to place, makes a home of enchantment.

(Continued on page 107)



The rich beauty and decorative qualities of 18th century embroidered silk pictures are evident in these fine examples executed in a wide variety of colourful and interesting subjects. These are part of a large collection now on exhibition.

CHRISTMAS GIFTS

A wide selection of many interesting and inexpensive 18th century objects of practical utility and charm is available at the Vernay galleries in old Silver, Porcelain, Pottery, Sheffield Plate, Furniture, tea caddies (for cigarettes), needlework samplers, sporting prints, silhouettes, miniature wax portraits, etc.

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Variety and Elegance in These Homes

(Continued from page 45)

Dominick continued: "People of good taste are practically slaves to fashion. They usually know instinctively what is right in a given case. Here I would point out that, in view of the danger of picking a type that turns out to be a passing fad, and lacking in the permanent value that is desirable in a home—the old American house, when well done, seems to have a more constant value. It is less subject than other types to changes in style. In other words, it is 'safe to play.' To some extent, the same is true of English Georgian. It has a stability that is always in good form."

"Yes," I remarked, "I have noticed that in many a picturesque house there is at least one room of formal design—often a Georgian dining room. Though, of course, this should not be regarded as a rule."

"I don't know," said Mr. Dominick, "whether the choosing of these old styles is either cause or effect of good taste. It is sufficient for our purposes that the result is in good taste. In furniture, too, the same principle holds. Good old furniture has a permanent quality. But modernist furniture disregards the whole question, more or less."

"I must admit," said I, "that its practice has not yet lived up to its theory."

"Nevertheless, some of it is charming," was the reply.

"If any modern furniture seems charming to you, a man who holds to the good old things, it must then appeal to discriminating eyes. Then our idea of what is in good taste should be stretched to cover even good modernist art also, wouldn't you say? At any rate, in this most important and elusive quality of taste, I think that the matter of how people live is pertinent. In the sophistication of today, it does not seem that farmer's and peasant's interiors are the thing for us, unless in an extremely informal, rustic community or in the case of a summer residence. To illustrate: a formal dinner party—the women's light colored, filmy silks, their satins and jewelry; the men's fine broadcloth and starched linen; the lace and delicate silver and china and glass on the table:—what sort of background for that scene is a peasant's crude interior—chipped oak, rough plaster, unstained, coarse furniture?"

Mr. Dominick answered me: "The Early American answers that objection, particularly in rural surroundings. The fascination of that type has an appeal in this country. And one can have those paneled rooms, simple enough, but in that exquisite scale which is the charm of Colonial details, that answers the need for some sophistication today."

"Yes, in sophistication, we needn't go as far as the French do with their need for elegance—*du chic*—or even the more stately and ornate of the Georgian period."

"To illustrate," said Mr. Dominick, "we took an old pre-revolutionary house near New Bedford; and moved it twenty miles out onto a point on Buzzard's Bay—Mischaum Point where we made it the nucleus of a group of similar kind, with similar gambrel roofs. The low lines fitted well into the shore landscape and the remodeled house suited the needs of contemporary people. It was made convenient for modern household operation; although we had some trouble in hiding the plumbing pipes in the shallow thickness of the floors, as was to be expected.

"We opened up all the ground floor around the big centre chimney, but we retained all three fireplaces, so that the living portion has the form of a U around the chimney. The dining room is in one side of the U, where the chimney wall retains its old paneling and built-in cupboard. On the fourth side of the big chimney, we put in a little old-fashioned stairs, with a vestibule. And we painted the stairs an old Venetian red. The old beams and corner posts are exposed, and waxed in the natural color of the wood. On the hand-finished plaster we used old colors—rich cream tones, of one shade and another—and we painted the trim a grey green. The floor and the steps of the stairs were painted black and 'spattered' in the old New England way. In some cases the spattered effect was obtained by first painting a dark green ground tone and then spattering it with black and white to give it the speckled effect. This floor was black, spattered with red.

"Thus, although the house was an old one and was left as much as possible in its original state, the 'atmosphere' was largely our own work. Still, I think that the atmosphere of the old house has been pretty well preserved. That is what gives it its charm and what makes it so livable today, particularly for people who do not wish to live too formally.

"What I call the fundamentals of the atmosphere (that is a big phrase!) of a house is essentially the architect's business. By that I mean the proportions of rooms and of the doors and windows, inside, as well as outside; the form of the stairs, the paneling and the color. Color plays a most important part. All these considerations one will observe, are quite apart from the distinctly structural features of the house and they largely determine its atmosphere. There is where the architect must follow through before the decorator takes hold."

"You believe, then, Mr. Dominick, in playing safe with the old styles?"

"Absolutely!"

Then he pursued: "I have just been examining some modernist furniture." His eyes twinkled. "Interesting—if you like advanced ideas."

"I do—when they are well carried out."

"Of course, this city architecture of huge buildings, like the new Chrysler Tower, must meet modern needs—there's no denying that The Chrysler has *action*. But too much action is not good in a home. It's hard to rest and relax in it—you can't turn it off as you can the radio. It is like the old woman who suddenly came into a fortune and who built herself a huge house. She found that the only time she felt at home in it was when she went into the kitchen and looked at the stove.

"We are all extremists today, in many ways," he said. "We nearly all of us like the latest things. That causes a split between old customs and the latest fads."

"And what is really good in the new," I remarked, "can be incorporated into the old customs."

"Absolutely!" answered Mr. Dom-

(Continued on page 102)

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Beautiful secretary in burl walnut with crotch crossbandings, painted interior, 6 feet high, 34 inches wide $175



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Silver Beakers and Glass Goblets

(Continued from page 47)



A 13th Century cup and paten. The cup has the mazer-shaped bowl and the plain foot. In the British Museum

beakers. As time went on a flaring or trumpet mouth appeared and later the same form was made much larger and decorated with heavy embossed work as ornaments to hold flowers on the table or mantel shelf. In fact, this inspiration gained from the ancient horn has been extended through the centuries to numerous articles in common usage and is expressed equally in the small mug-like coffee cups as in the imposing ornaments made of glass which serve as center pieces on modern tables. Further, the decoration found with the silver pieces was and still is repeated in the etching and cutting of table glasses.

Neither is the influence of the ancient horn restricted only to those drinking glasses with flat bottoms. It is present in many of the smaller wine glasses such as those tapering down to a sharp point where the bowl joins a short stem; also in the larger goblets with straight sides, these really being copied from the silver wine cups raised on a foot, dating from the time of Queen Elizabeth. So that, apart from those with hemispherical, coco-nut or ostrich egg shaped bowls, all glass goblets retain something of the mediæval silver beakers. This is the case even with the octagonal wine glasses having engraved panels raised on tall slender stems, for they, too, show the same tapering as the section of ox horn.

Glasses with hemispherical bowls have an equally ancient lineage and represent an evolution no less interesting than those derived from the horn. One of the individual drinking vessels, common during the Middle Ages, was known as the mazer. This was merely a shallow bowl varying in diameter, turned from wood. Where possible, maple of the type known as bird's-eye was preferred as this was more decorative and less likely to warp when subjected to liquid, the word mazer, from the German *mase* or *masa* (a spot), being used to indicate these bowls owing to the spotted appearance of the wood.

Doubtless the shape was first copied from that of a gourd though it is probable that the early English obtained it from pottery vessels introduced by the Romans. The wooden bowls intended for the more important families were fitted with a silver rim and in time raised on a plain trumpet-shaped silver foot. This is one of the earliest suggestions of the later hemispherical bowls on stems made by later glass-blowers and still produced by the former blow-pipe method.

Gradually the trumpet foot of the mazer was lengthened to give more importance to the vessel as a ceremonial standing cup. One Scotch mazer, dated 1591, has a maple bowl with a deep silver flaring rim on a tall silver stem and wide foot, in every way similar to the shallow glasses used for champagne, some of which are still made with the hollow stem derived from the trumpet. But while this particular example bears this resemblance to modern champagne glasses, it is probable that these were copied from the Italian *tazza,* (a cup). Many of the original *tazze,* made in the 16th Century, are silver prototypes of the cut and etched glasses still familiar and, legislative inhibitions notwithstanding, still in use on American dining tables.

Goblets of silver as wine cups for the individual guests came into popularity during the reign of Queen Elizabeth in England. They took the place of the large standing cups which were filled with wine and passed around the table, each guest drinking in turn. The stems of most surviving early goblets are of the baluster type which appears in modified form with the glass goblets of our time.

This evolution of the baluster from the trumpet shape is not always easy to follow owing to the shortage of wine cups showing the stages of development. There are, however, sufficient to illustrate the several improvements and refined forms which eventually gave us the graceful stems which have continued since the 17th Century. By the end of the 16th Century the plain trumpet-like stem began to assume a large molded projecting knob; then the foot became domical and eventually the cast stem with various styles of bulbous knobs appeared, many of the knobs being similar to some of the earlier wine cups.

All the feet of later silver goblets and cups were domical, this same "hollowed" shape being repeated with the stemmed glasses. Of late, the flat foot is as often employed to styles which are not exact copies of the old Irish and Georgian patterns. The reason for the domical foot with glasses was to allow for the projection of the rough end where the stem was broken from the punty or pontil. This is found with all early glasses and is generally referred to as the "pontil" mark.

Domical feet such as were used with old stemmed glasses and with modern copies made by our American factories are blown. That is a bulb is blown on the end of the blowpipe and a section cut from the bubble and applied to the end of the stem; then while hot it is shaped by hand. On the other hand, feet of the flat

(Continued on page 96)




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THE house of CECIL PARTRIDGE OF LONDON, Inc. announces to its American clientele the opening of a New York branch where many of Mr. Cecil Partridge's typically rare and interesting antique "finds" will be displayed and sold.

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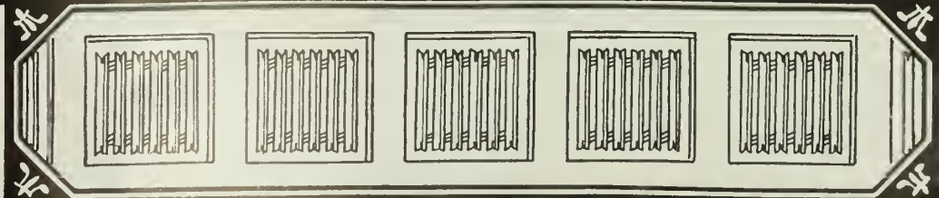



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Panelled Rooms



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An English Ideal of Home

(Continued from page 48)

home; and a young Russian—whose home was swallowed up in the debacle of 1917—summed it up. He said:

"What we are really homesick for is, each, our ideal of home. I always think of it as personified by an old grey stone house just outside of Oxford. We used to walk between the



Oriental 18th Century Lowestoft porcelain punch bowl, on a teakwood stand

hedge rows in the fine afternoon mist; and come back at dusk, through the garden, to a tea table drawn up before the great fire, where a gracious lady, in tweeds, gave us our tea, with the butler—more friend than servant—handing around the whisky and soda. The terriers sprawled before the fire, having their share of the biscuits, and the children joined in the talk and laughter and ate prodigious teas. And curiously enough, from six different nationalities, little sighs went up and nearly everyone agreed with the young Russian that his was a pretty good idea of home.



Supper service of old Spode porcelain in blue and white, with mahogany trays, and a Sheraton mahogany Pembroke table

It is in just such a house that one finds the type of room I speak of—where a priceless Queen Anne secretary may share honors with an old Jacobean table; and in which some pieces of extremely fine 18th Century French furniture are not at all out of place. In such a room, one would be sure to find some priceless English porcelains and if one wishes to assemble a room of this type, nothing adds more to its beauty and verity. That a "thing of beauty is a joy forever" is aptly proven by the possession of a few pieces of fine porcelain or pottery.

In creating a 17th or 18th Century English room, I have often used porcelains to "lighten" the room; and invariably it happens that these pieces became objects of great affection. For they are peculiarly livable; not only for the wealth of association that clings about them but for their own intrinsic beauty and charm. After a time, their further acquisition becomes a passion; and the finding of rare pieces marks red letter days in one's life. One of my greatest interests has been collecting colored salt-glazed pottery, in which I had, I believe, the only tea service known to exist. But in the enthusiasm of a hobby, I digress.

Old pieces of porcelain and pottery may be used in numberless ways in the decoration of a room. I find that Chelsea pottery, in spite of its extremely high price, is much collected in this country; and it cannot be surpassed in decorative charm. Chelsea figures of about 1760 are much used to-day, as they were then, for table decoration without flowers. Many people believe that flowers are essential to a beautifully decorated table, but any one who has seen a table, laid with beautiful linen, silver and china, and with these exquisite little figures set at intervals, will readily agree that they give a distinction which nothing else imparts.

The porcelain "bough pots" and jardinières of the 18th Century are delightful for flowers. The prodigal use of flowers in the home is, of course, very English; even the humblest home in England boasts its garden, however small. Bough pots are semi-circular in shape, with a flat back which fits against the wall; and they are therefore particularly useful for holding flowers on a console table. They were intended for the purpose their name indicates—to hold boughs from some flowering tree; but are equally effective for cut flowers.

The English punch bowl of the 18th Century was, in reality, Chinese, for with the opening up of the Orient through the East India Trading Company, a flood of beautiful Chinese objects poured into England. These huge and lovely bowls, used in those days in England for punch, are today much used to hold flowers and potpourri, and each makes a spot of decorative interest in itself. Furthermore, around it hangs an aura of romantic interest; one realizes in looking at this piece of porcelain, called "English" but



Quaint Oriental figures decorate this Lowestoft porcelain punch bowl

which is in reality Chinese, how closely the history of England has been bound up, through her sailormen, with the Orient. Many fine Chinese vases and those of English pottery are, of course, to-day mounted for lamps.

(Continued on page 88)



This Christmas Buy Something for the Home —*but buy it now*

It is none to early to impress upon your mind that no matter what else you purchase for Christmas this year—Buy Something to Beautify the Home.

—And right now is the most advantageous time to buy.

Out of the vast variety of beautiful things presented for Christmas buying, there is one field—the field of interior decorative arts—which offers the widest and most diversified opportunities for selecting gifts of great distinction and rare beauty and utmost utility.

In this field your imagination and taste are given widest play and no matter what you select it will be in good taste and its beauty of form and color authenticated by the hand of some great designer and master craftsman.

The field of interior decorative arts comprises tapestries, furniture, rugs, draperies, china, glass, silverware, lamps, paintings, prints and etchings, bronzes, antiques and the thousand and one other objects which come within the field of decorative and utilitarian appointments for the home.

Here you have the opportunity to select a gift which will not only be a continual source of joy to the recipient, but will add an element of beauty and utility to the home it beautifies and win the admiration of every beholder.

There is no market place wherein to make your selection comparable to the offerings presented to you by the advertisers in this issue of Arts & Decoration



LOTUS BOWLS

According to Oriental tradition the lotus flower is held in high esteem because its rare beauty springs from lowly beginnings. Blooming in slimy ponds—it is a flower of exquisite delicacy and color. The blossom, a faint velvety pink, deepens to a richer shade at the tip; the leaf is a large, flat, waxey, green pad. The flower itself is never plucked, save for high ceremonial occasions.

As almost all motifs of Oriental decoration carry some symbolic significance it is fitting that the lotus is used for the model of these beautiful imported bowls. Wrought in greenish bronze, their graceful contours and proportions render them equally lovely as ornaments or flower containers. The leaf forms the bowl—the stem and bud a pedestal. Available in several sizes—16 inch diameter, $50; 13 inch, $35; 10 inch oval, $20; 9 inch diameter, $20; 8 inch, $15.



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LONDON PALM BEACH

An English Ideal of Home

(Continued from page 86)

Dr. Wall's blue and white porcelain with the Chinese marks is well known to all, and, at times, the uninitiated are liable to mistake a piece of Lowestoft Porcelain, bearing the same marks, for Worcester.

The Punch Bowls, of which I have spoken, and the pseudo-Lowestoft, to which I have referred, let us name correctly "Oriental Porcelain". It was obviously made for the European market, and the French people have the happiest expression in terming it "Compagnie des Indes".

The little "pastille burners"—and how the aroma of the Eighteenth Century hangs about the term!—in which aromatic gums were burned, are much used today as incense burners. One particularly charming burner comes in Rockingham ware, in the form of a little house, greyish lavender in color. When the incense is lighted, the sweet smelling smoke pours out of the tiny chimney, in a most cosy and "homely" fashion.

Just as we have said that pieces of many styles and periods may be used in the same room, so beautiful porcelains of different patterns may be used on the table in the serving of a meal, creating an effect of great distinction and charm. There are some beautiful old plates in Derby, Pinxton and Worcester which may be used together. Another fascinating dish, much used in the Eighteenth Century in England, is a Spode supper dish. Into a large oval tray, a series of small separate dishes fit perfectly, in which different tasty "snacks" may be kept covered, with a high dish in the center for relishes or confiture. This supper dish, which held a vast variety of foods, was left in the center of the table for those who might return from "the play" and later wish to sit around the table with congenial souls. There are delightful ice pudding dishes, quite useful to-day for iced desserts, and many other pieces of table porcelain which are extremely beautiful and at the same time usable.

No one can be with the furniture, porcelains, and decorative accessories of the Eighteenth Century without becoming aware that it was an age of luxurious and comfortable living—perhaps the most genuinely comfortable, at least for the well-to-do classes, that the world has known, for in addition to their material luxuries which equalled those of the present, they had the leisure to thoroughly enjoy all the good things of life, something which the present generation seems to have lost. Some of this love of life seems to rush into one's house with the 18th Century furniture; much of the grace and elegance of a fascinating era in history certainly becomes a part of one's home by the use of its beautiful porcelains.

Old Traditions and New Vistas

(Continued from page 72)

wafted on the water cooled air to the dreamer in the deeper shadows. The soft blue tile of the pool edge is in keeping with the floor of the arcade, and the pebbled paving in between adds contrast.

With the lengthening shadows, the stairway at the end beckons to the lookout tower above. Around the horizon this tower looks, or back to the patio and pool below.

But not to forget the interior—the Spanish influence is evident in the use of tile and linoleum covered floors, antique finished woodwork of Oregon pine, and beamed ceilings in the living room. Rich brilliant color tones are contributed by rugs brought from Chile by the owner of the estate—some of them made by the Auracanian Indians in the south of Chile, and some, of carefully matched colored Vicuna fur, by native Chileans. From Chile also come the handwrought andirons which complete the Spanish fireplace.

The house stands on a high mesa, and around it are rolling hills and winding valleys that to the east climb to the southern Sierras, to the west descend to the cobalt of the Pacific. Avocado, orange, grapefruit, and lemon march up and down the slopes in orderly lines. Walnut, peach, and grape have their own plots. Winding roads are shadowed with tall eucalypti. A banana tree grows at one angle of the wall, but along the driveways, the fine shrubs and brilliant flowers are the conservation of the most noteworthy of the native plants—the gold to copper fremontia, the great white romneya, the intense blue of romero, mountain lilac, evergreen mockorange, the brilliant waxy bloom of cacti, Yucca whipplei with its great flower trusses as big as saplings, aloe and agave, pentstemon, lupine—the list lengthens past all recording.

In this part of the world where Nature herself seems to have arrayed all the colors of her palette in a veritable orgy of experimentation, man has followed carefully, preserving her best, bringing them all into harmony with his own plantings of fruit and tree over the surrounding hills, with rose and water lily and potted plant against house wall, or in patio garden.

One hundred and forty acres belong to this house on the high mesa; but in the clear atmosphere, whichever way the eye turns, other homes of this Rancho Santa Fé on other hill tops stand out against the sky. Nine thousand acres make this great preserve of the best in Spanish tradition and native flora. It is an ancient Spanish land grant, and each estate is steeped deep in the historic sentiment of the Southwest.

Neither trains nor busses enter the boundaries, the community center might be a little corner from Seville itself. Fine stands of eucalypti dot the hillsides here and there. Over all are the stillness and peace of leisure and space, bright sunlight, fine architecture, foothills, high mountains, and blue ocean.

Looking out over the great domain, we may dream the centuries have slipped back and left us in the far off hill gardens of Andalusia. No, not dream, reality—modern plumbing, electric heating, good roads, and, whisper it gently that the shade of no long gone Don shall hear, a very fine golf course is hidden off behind the hills.

H. A. ELSBERG

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OF ALL PERIODS

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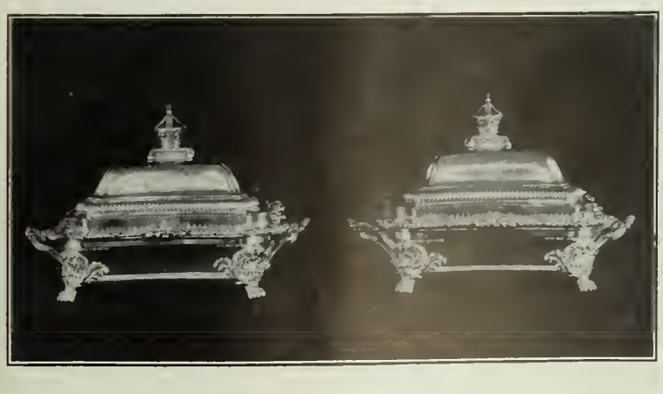
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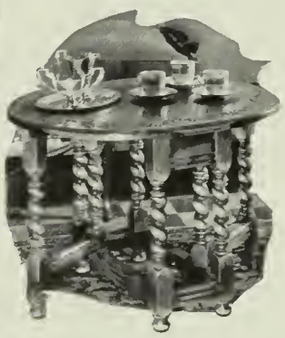
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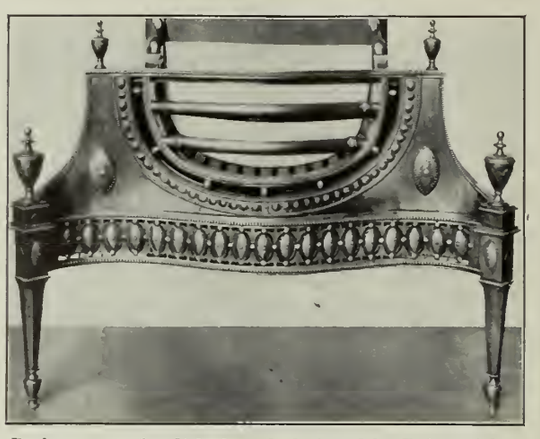
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PARIS FLORENCE

The Lore of Grate and Fender

(Continued from page 78)



Basket grate of polished steel, designed by Robert Adam. Oval paterae and beading of studs applied. Flat surface of polished steel wings extending to front supports chased with fine arabesque designs. Courtesy Victoria and Albert Museum

bellished with rams' heads at the corners and swags and drops of husks on the sides—is thoroughly characteristic of late eighteenth century elegance. Such stoves as these were occasionally used in halls where there were no fireplaces, and their graceful forms added to the dignity of the *ensemble* while they were serving a very utilitarian purpose.

The fender is the natural accompaniment of the grate. It was seldom used with log fires built low down on the hearth; when the fire was raised much higher in a grate, the fender became a necessary safety device as well as an aid to tidiness in keeping the front of the hearth clean. In the late eighteenth century it came to be made of a design, usually pierced or fretted, to repeat or to coincide with the design of the apron beneath the grate. The shape of the fender varied. Sometimes it was straight, again it was straight with inward-curving ends. At other times it was bowed or had a serpentine form. With the more elaborate grates it was generally of polished steel or brass; with the cast iron hob grates it was often of cast iron, decorated with *motifs* similar to those on the cheeks of the hobs.

Short length billets of wood as well as coal can be satisfactorily burned in any of these grates of eighteenth century type, so that there is neither inconvenience nor impropriety in using them for wood fires where it is not always easy to get wood of a suitable length and size to be placed across andirons. Oftentimes, as a matter of fact, wood and coal were burned together in basket grates. The hob grates were usually too small for wood.

Whether we choose to use grates and fenders of eighteenth century pattern, or whether we prefer to essay new developments, these creations of Robert Adam and his contemporary architects will always remain a fruitful source of inspiration. There is no good reason why fresh developments should not be attempted, but we may confidently assume that the open fire of wood or coal, the very focus and symbol of cheer and hospitality, will always retain its hold on human affection. Modern heating systems may be more than efficient in supplying all the requisite warmth, but so long as human nature remains unchanged nothing can ever take the place of the satisfaction arising from the *sight* of a fire actually burning on the hearth. We all have a sympathetic fellow feeling with the heathen in the Old Testament who said "Aha! I am warm, I have *seen* the fire."

La Vierge en France

(Continued from page 40)

individual that we are tempted to look upon her as a portrait; through her small, slanting, Japanese-like eyes, a look filters, full of an anxious tenderness which seems both to caress and protect the half-naked Child who gambols with the care-free happiness of his age.

As we proceed toward the XVIth Century, it is mostly the Child who gains in naturalness and suppleness; the ancient sculptors depicted him deprived of all childish charm. It seems that at this time art discovers the Child as he is: playful, cuddling, restless. The sitting Virgin of Reims still reminds us somewhat of the XIIth Century Virgin of Majesty by her stiff poise and the disproportionate length of her hands. But what a difference in the laughing Child who leans backward while, like a little Bacchus, he clutches in his small hands a bunch of grapes!



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Broadway To Date

(Continued from page 50)

gantua—if you get what I mean.

"Once in a Lifetime" was written by Moss Hart and George F. Kaufman. They have done a job that is so hilarious, so gorgeous, so laughter-compelling that if you have heart disease stay away. Kaufman himself does a splendid piece of acting as the weary playwright who, imported from New York, waits on chairs for three months to begin to write (I know this is no exaggeration, having been through it).

The talkies have just come in. Three vaudeville saps in New York hit the trail for Moronia to teach the actors how to breathe rhythmically and speak through their mouths. When they get there the fun begins. We behold the flummery, the monkey-shines, the chestiness, the illiteracy, the skunk-and-raccoon English of the Magnates, the bunk, junk, punk, mush, gush, slush, lungs, lunacy and larceny of the whole game.

Hart and Kaufman have done a Daumier.

Hugh O'Connell as the sap who eats nuts day and night and becomes the supervisor of the studio because he has the least intelligence is simply button-busting.

Then there are Jean Dixon as the rhythmic breathing expert, Charles Halton as Herman Glogauer, the billion-dollar ex-fur-and-plush movie magnate (quite recognizable, but let us be charitable), and many others who are all amazingly good in "a great field for a man out there who could turn out the wrong picture." And they do—which is the final crash, while the idiotic genius from the East orders the studio torn down: it's good publicity.

"THE SOLID SOUTH"

Richard Bennett is the whole show—or nearly so—in this broad, burbling caricature of the bunk, bluster and ballyhoo inherent in an unreconstructed Southern gentleman, living amid corn-mule jags, seedy surroundings, and still fighting with Lee, although he never smelled battle-powder in his life.

"The Solid South" is by Lawton Campbell and is keenly entertaining and certainly a recognizable picture of the South, with its thieving negroes, its drawling, lackadaisical women and its traditional mediæval moral code—even unto this day. It's a kind of "Abie's Irish Rose" of the South and the North.

Richard Bennett does the best thing he has ever done. As the gin-and julep-drinking, yowling, humbug-stuffed "Major" Bruce Fallonsby he has contrived a characterization that is new to the modern stage—played farcically, as this is—and ought to last as long as Bill Jones in "Lightnin'."

"ONE, TWO, THREE"

Arthur Byron is the whole show in this play, "One, Two, Three," by Ferenc Molnar. For over one hour and a quarter, constantly on the stage, he issues a stream of orders that would have made a rag of Napoleon. He turns a pediculous chauffeur into a prince, has doctors and lawyers forging anything he wants, and generally kept me in roars of laughter—brain-chuckles at the fierce wit, belly-laughter at the absurdities, and, finally, caused me to stand up and applaud not only the greatest rôle in this actor's career but one of the most fascinating satires ever written on what we are about to look up to—or tumble into—on a fine morning: the financial-dictator-messiah of the whole planet.

There is also a good curtain-raiser by Molnar, "The Violet", which was mainly memorable for Ruth Gordon's fine work as a necking chorus girl. It is mirth in a theatrical producer's office, and I enjoyed it hugely also.

Something different—for intelligent brains.

"MR. GILHOOLEY"

Jed Harris, the producer of this play adapted from a novel by Liam O'Flaherty, is doing great things for the theatre. He has a rare sense of the beautiful. He has moved up to the head of the few producers who love the theatre as a thing of Magic, Irony, Pity and Terror.

"Mr. Gilhooley" is the beauty that all real artists sense lies at the heart of the commonplace. It is a story of a Dubliner, an elderly bachelor, with some little money, a good drinker, somewhat respectable, simple-hearted, and totally without a knowledge of women. He meets outside of a Dublin barroom a girl whom he takes to his room because she is homeless and starving. She is not a prostitute, but is in love with another man who has played fast-and-loose with her. Gilhooley keeps the girl, and they go on living as man and wife until one night he strangles her to death and shoots himself.

The beauty of the play lies in the characterization of Arthur Sinclair as Gilhooley—the recurrent awakenings and subsidences of his jealousy for the other shadowy lover, his simple-mindedness, his rough tenderness, and the awakening of the brute in him when he discovers his woman has had a rendezvous with the other man—a powerful, tragic scene. Sinclair (the former Paycock in "Juno and the Paycock") is a great actor. His secret is restraint.

Helen Hayes, as the girl, was still the charming witch. But her character portrayal is hazy and not as vivid as Sinclair's Gilhooley.

"MRS. MOONLIGHT"

No, Mr. Benn W. Levy, you, I regret to say, have not the magic of Barrie. But neither has A. A. Milne, or any one else.

"Mrs. Moonlight" is a compound of "Peter Pan" and "Mary Rose," a sticky, viscid, mawkish compound. And weep! Why, even I—a hard-boiled old sinner—wept. Tears flow like Scotch at a bootleggers' convention.

But I must pay my tribute to the woman who compels this colossal lachrymosal inundation—Edith Barrett, as Sarah Moonlight, who is cursed for some reason or other with eternal youth. She leaves home because she believes her husband is in love with her sister, comes back again in 1898, and again in 1928. But no one knows her. They believe she is dead.

All of which is in my eye, Betty Martin. But the luscious sweetness of Miss Barrett, her moonlit beauty, her swooning ethereality compel us all to weep, especially at the final curtain, when she and her ninety-year-old husband die together à la Bertha M. Clay and Old Man Godey. What the play lacks is—intelligence.

But it is finely acted. And the most perfect bit is done by Leo G. Carroll as a Tesman-like lover and

(Continued on page 94)



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THIS MARK IS ON EVERY PIECE

Broadway To Date

(Continued from page 92)

husband of Mrs. Moonlight's daughter. It is simply a masterpiece of vacuity—and hilarious. Guy Standing was Mr. Moonlight. Haidée Wright as an old servant was not at her best—an oil portrait with too much oil.

Mais cheerio!—public weeping has come back!

"THE GREEKS HAD A WORD FOR IT"

This is a glittering-gaudy play by the uneven Zoë Akins. It bounces, amuses, grows dull, leaps like a fountain and gets dishwatery; but fills in an evening, not in a new way, but unyawningly, in the main.

It's all about three elegant, high-class but catty gold-diggers. Champagne flows like Hippocrene from the O'Sullivan rubber heels of Pegasus. Money is counted out—thousands—like Midas gone dotty. Pianists, bankers and bankers' sons circle around the three kept New York horizontals.

Ach!—they talk, and quarrel, and yowl and what-not, do all these people. There is no story. La Zoë just shows you life, you know—just life, or what have you? The luxury sets would break the heart of Eddy Goulding. They are by Livingston Platt.

Muriel Kirkland, of "Strictly Dishonorable" fame, as Polaire carried the honors of the evening proudly. In fact, they are all pretty good. Zest—that's the word for this play. About the Greek word of the title, I know nothing. They say the secret is locked for aye in the buxom bosom of La Zoë.

"NINA ROSA"

Once in a while it happens. What? Why, a delightful combination of old style melodrama—wild bandits, flashing knives, fiery Latins, and that superb battle-arrayed sex-madness that hangs its lingerie out on the Equator.

Otto Harbach, Irving Caesar and that real popular magician, Sigmund Romberg, did it at the Majestic under the God bless you! of Jake and Lee. In a word, "Nina Rosa," which is both the name of a mine in Peru and a girl in Peru, is the first real musical dramatic hit of the season. And if you want to be thrilled, amused and titillated with good music that almost reaches Metropolitan Opera House angles, with a superb, fire-eating, I'll-stab-you-to-the-heart caste, see "Nina Rosa." The story is really continuous, the humor is curiously new, and the settings by Watson Barratt are superb.

Leonard Ceeley as the Big Black-Hearted Villain who tries to get Nina Rosa from the American mine foreman easily carried the show. In acting and voice he shook the rafters. And there's Armida, the daintiest, coyest, tiniest bit of male-juggling femininity you ever saw, with Guy Robertson, Ethelind Terry (a good Nina Rosa), Jack Sheehan and others. The chorus is superb and the Incan religious ceremony dazzling. "Nina Rosa" is good for a year—don't miss it if you're just human.

"A FAREWELL TO ARMS"

"A Farewell to Arms" was made by Laurence Stallings from Ernest Hemingway's famous novel. I had not read the novel, so in spite of the great power, the undoubted pathos, the romantic glamor of the play I felt that it had been made from a book. I always have the feeling in dramatized novels that I am turning pages.

But that aside, "A Farewell to Arms" is a competent job. It is the story, as you probably know, of Lieutenant Henry, an American in the Italian Army, and Catherine Barkley, an English nurse. Her first lover died in France after Catherine had refused to give herself to him, so when Henry asks she gives herself freely because of remorse and out of pity for sex-hungry soldiers. A passionate love grows out of this, and Catherine and her baby die in childbirth during the dreadful disaster to the Italian armies at Caporetto. Lieutenant Henry lies stretched over her corpse. The war be hanged! Italy and America be damned!—the woman he loves is dead!

It is all tremendously gripping, effective and sometimes heart-breaking. The honors of the evening go to Crane Wilbur, as Rinaldo, a drinking, cynical Italian officer, also in love with Catherine but whose friendship for the American Lieutenant is stronger. Wilbur in depicting his laughing-crying sacrifice and his mothering of his friend, Lieutenant Henry, when the latter is wounded, does some superb acting.

Elissa Landi was emotionally effective as Catherine. Glenn Anders as Lieutenant Henry still has his throaty, sobbing whine with him. It spoils all he does. The smaller humorous parts were handled well by Carrie Lowe and Armand Cortez.

"FINE AND DANDY"

Will Rogers passes. Comes Joe Cook!

The latter is the most remarkable piece of nonsense ever concocted by Mamma Nature in her drunkenest mood.

Down with the Intelligentsia! Up with Joe Cook!—he's grotesque, cock-eyed, *non compos mentis*, cracked, far-gone, silly. He's got bats in his belfry, a louse in his cerebellum. He was born in Bedlam. He'll die in Pandemonium. He is, in a word, the funniest psychological jackass on the stage.

"Fine and Dandy" was written by Monsignor Don Og. Stewart. But the stuff that knocked us all into silly screams of laughter was this feller Joe Cook. I tell you the man is an amazing throw of Nature.

You'll lose your shirt fighting to get in. It's worth it. Sell your pants and go laughter-mad with Joe Cook in these tragic terrible times.

Let us thank Ialdabaoth of the Seven Heavens for our clowns!

"THE GREEN COCKATOO"

The only new thing up to this writing at Eva Le Gallienne's Civic Repertory is Schnitzler's "The Green Cockatoo," a story à la Pagliacci of the French Revolution. It is a one-act curtain-raiser, and somehow—I know not why—seemed out of place in this house of placid comedy, romance and tragedy.

But from a playing point of view it was done well—too well, I think, as the ironical qualities of this piece of Schnitzler claptrap were lost in boisterousness. Jacob Ben-Ami was the actor-husband, and he was roaringly emphatic.

Why Schnitzler? To me he is the bunk. He is a Teuton trying to think like a Latin.

"PRINCESS CHARMING"

Do not ask me what the plot is about. It's as old as Owen Davis' first

(Continued on page 96)



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ROSEVILLE POTTERY

Silver Beakers and Glass Goblets

(Continued from page 84)

type are formed from a small piece of hot glass fitted to the end of the stem and fashioned by what is known as a "foot-stick". For, by maintaining a high temperature in the "metal", as glass is known in the factories, and twisting the globule continually, the plain circular foot is produced by pressing the foot-stick against the hot glass in much the same manner as a turner holds his chisel against a revolving section of wood.

Deep rounded goblets of the style aptly called "comfortable", owing to their capacity to hold beer, are direct descendants of the coco-nuts formerly mounted in silver and raised on silver stems. Numerous examples of the coco-nut cups exist today, some of them being more than three centuries old. Other glass goblets, equally capacious, are a carry-over from the ostrich egg while those with the straight sides, rounded bottom and wider at the rim were made of silver and in general use as far back as the reign of Charles I.

Some time ago a collection of old glass was disposed of and among the numerous examples were early goblets which plainly illustrated the unbroken connection of our table glass to the old wine cups and to the various natural shapes. There were drinking glasses made in Holland, colored Bohemian and Venetian, English and French. Not a few of the goblets had hemispherical bowls, but even these reveal some more or less distinct relation to the old horn, which goes to show how consistently this shape has endured. Some others had the mazer bowl outline which also persists, combined with the horn shape, to the present day. For if perhaps lost sight of, the mediaeval wood drinking bowl remains in the gracefully rounded bottoms while the rims take the flaring or slightly outturned form developed from the horn by the silversmiths.

As the craftsmen became more skilled, they experimented with the original shapes. In this respect the glass-blowers have always been offered a particularly wide scope and their adaptations and variations are evident in the numerous styles of table glass which are obtainable today. And as we trace the evolution, it is plain that the object of these men was to produce graceful curves rather than the severe straight lines dictated by the old horn beakers. One remarkably pleasing and aesthetic type of stemmed glasses has the deep bowl and the wide rim tapering with an incurved line to a smaller rounded bottom. While this resembles the undulating pyriform found with English 18th Century silver coffee pots, cream jugs and other articles, the bowl of the stemmed glasses exhibits a decided influence gained from the horn.

Certain shapes are to some extent restricted to particular nations or localities but the horn has been universal from earliest ages. In Germany, Holland, France, Spain as well as in America and England it persists in the silver, the pottery, the glass and even in the porcelain vessels. Throughout Colonial times in our own country, it was especially prevalent, silver beakers with flat bottoms or raised on trumpet feet in addition to mugs and tankards all following the tapering outline of the section cut from the buffalo and ox horns. And there are coffee pots of the plainer form popular in the early 18th Century yet familiar to many of us in the old kitchens, which were really the horn shape with the wide end to form the bottom of the coffee pot.

Among the many horn-shaped cups recalling early American silversmiths were twelve plain camp cups used by General Washington during the Revolutionary campaign. These were made by Edmund Milne of Philadelphia whose account is of more than passing interest. Washington supplied Milne with 16 silver dollars which were melted down to make the camp cups. Silver was worth considerably more then than at present for the coins when melted weighed some 14 ounces and the metal that remained after the work was finished was credited to Washington at twenty shillings and sixpence ($5.00) an ounce.

These particular cups are too severe in outline to be attractive as a pattern for table glass, but there are numbers of silver beakers and goblets which were fashioned by American silversmiths which have been used as models for glass.

Broadway To Date

(Continued from page 94)

play, which, you know, was "The Rivals."

But "Princess Charming" is a musical and dancing winner.

It was done by the late Jack Donahue from Hungarian sources, and as put on by Connolly & Swanstrom it is really a pleasant way of idling away a non-gin evening.

The blue ribbons go to the dancing of the Albertina Rasch Ballet. These Rasch girls especially as high-born ladies are about faultless in their own pretty way.

The songs will become well known —and there's Victor Moore for comedy and George Grossmith as a King. *Que-voulez-vous?*

BRIEFLY TOLD

"Girl Crazy," with "fresh" Gershwin music. If you like Gershwin (I prefer Beethoven), you'll like this.

"Frankie and Johnnie." The old folk ballad done garishly and flamboyantly. A hodge-podge of Early West lithographs.

"Blind Mice." Nineteen women and no men. Among the women is Winifred Lenihan. I fainted away. But it isn't a bad sort of play for the ladies, in a "residential club for self-supporting girls." An illegal operation, the second I had to sit through in two weeks. Beauty, whereto art thou fled!

"Three's a Crowd." A new revue—tuneful, snappy. Howard Dietz is the Aeschylus of this opus.

"Brown Buddies." All negro. Mainly remarkable for the dancing of Bill Robinson. A negro show and a Harlem show are two different things.



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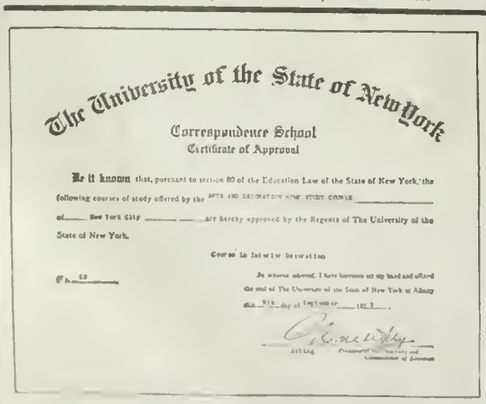
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The Romantic Story of Lowestoft China

(Continued from page 60)

play brownish specks in the glaze.

From the molds discovered in 1902, it was plain that certain shapes and styles were made in larger numbers than others. Tableware of the fluted type, copied from the Chelsea patterns, molded leaves for dishes from those of Worcester and a number of other molded forms proved to have been made by the Suffolk potters. Nor did they restrict themselves to borrowing the patterns; they also copied or adapted the marks used by other factories. This explains why after the excavations of the fragments, it was decided that many articles marked with the same form of open crescent found on the Worcester porcelain, and other marks, such as the crudely drawn Chinese symbols, were in truth the work of the Lowestoft pottery.

That, very briefly, is the background of this much abused and misunderstood English pottery. And it would be well to remember that authentic examples are very far from being plentiful. Several are included among the illustrations and these are quite adequate to prove that the decorations by the china painters of this old-world town fall a long way short of the excellence of those on the Oriental ware which so long paraded for, and is still confused with, that made "doon Suffolk wey", during the last half of the 18th Century.

Collectors of antiques now distinguish between the English and that imported from China and, incidentally, that made in France from Chinese patterns. The one they term soft-paste Lowestoft and the others (which are both hard-paste) pseudo-Lowestoft or, if more kindly disposed, Sino-Lowestoft. But there has always been a far larger group of people to acknowledge the beauty of the non-English ware for table services, irrespective of the place or the date of its manufacture. This popularity of the armorial tableware had its inception in America and until quite recently the modern hard-paste was imported from China and France, almost entirely. In any event, it was all made in one of those two countries. Meanwhile, however, important antique Chinese Lowestoft bowls and vases have been and still are brought here from the Far East or from England as large collections of old porcelains are sold in the latter country.

Not that all the 18th Century Lowestoft now in America came from England. A large amount of it was brought here by captains of the old clipper ships which traded direct from Salem and other New England ports with the Orient. Bowls, vases, and similar ornaments as well as complete services would appeal to the sailors as presents for their families, and as china came from England in this way, so it would naturally be brought here by those ships touching at Far Eastern ports. It was a certain type of this porcelain from the Orient which became very popular among the early New England families, by whom it was introduced to others and to all it was known as "Lowestoft."

In the Metropolitan Museum of Art, there are the remains of a tea set formerly used on Cleopatra's Barge, owned by Captain Crowinshield, famous in the records of Salem, Mass.; a huge punch bowl bearing the caption "This bowl made by Syngchong in Canton—Turg manhe Pinxt," presented by General Morton to the City of New York, in 1812; and parts of a large service brought from Canton to Washington by the Empress of China, in 1785, the first ship to sail from America to Canton. All these pieces come under the category of Sino-Lowestoft.

Together with the many preserved by descendants of the old families, the examples in our public collections have had an important bearing upon the recent revival of English Lowestoft; an English revival because though the same patterns made in modern times have been coming from China and Europe, it was only within the past few years they have been reproduced in England.

There is something of romance in the story of how the attention of the present Spode factory was attracted to this ware. A prominent American family owned a few pieces, once part of a large dinner service which had probably been brought from China by one of the old sailing vessels. Desiring to replace the original service, they were advised to send several of the pieces to the old Staffordshire pottery. Here the modern potter reproduced similar shaped plates and dishes of bone porcelain (the originals were the Oriental hard paste) and the painters copied the armorial decoration. So that today the greater part of the service is of a porcelain similar in character to that of the old English Lowestoft, but the painted design is equal to the finest work of the Chinese artists. For obviously, during the intervening generations the English decorators have become as skilled as those of the Orient.

It is truly said that England is slow to move but that once aroused she undertakes the work at hand in a thorough manner. This remark applies to the men at the Stoke-on-Trent pottery; once they realised that America was interested in Lowestoft, their efforts were devoted to seeking examples that were part of services used in the homes of early Republican days. Which explains why many of the "new" patterns are painted with coats-of-arms seen on carriages when our cities had no traffic lights and fewer policemen. Others have the armorial insignia of ancient English families and if many have no direct association with the homes in which they are now used, there is an equal number connected with the founders of various American families.

The patterns are already quite numerous and as another old piece is found in some small town, perhaps in the East and possibly in the Middle West, so is another style of service added. One remark applying to all is the simplicity of design, a feature that appealed to the rather austere tastes of the old New Englanders. The outstanding decoration is the coat-of-arms or crest painted in natural heraldic colors, the remaining part of the articles being left white, other than some floral or other simple motif.

But despite the restricted nature of the ornamental designs, they are so treated as to leave nothing to be desired from the point of view of color. Floral festoons will be applied in natural tints with the introduction of subtle touches of black accompanied by a tiny, beaded band of red and

(Continued on page 99)

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Lowestoft China

(Continued from page 98)

gold. Or it may be a running tendril with little sprays of roses and typically English flowers. But there is, by far, a more decided Oriental influence with most of them for the reason that the original pattern from which the modern services were copied was painted by Chinese artists.

In this, the present English china painters have gone back to the days when their forefathers relied entirely upon imported porcelain for their styles of decoration. And though perhaps few of the modern men realise it, they are actually reproducing the "picture messages" dear to the Oriental mind.

Another symbol found with the patterns is the peony frequently combined with the lute, the vase, the umbrella, or like emblems. Often, too, the bat is introduced and such decorations appearing on the same article convey an important message.

Equally evident Chinese influence is found in the style of the various flowers, these being painted in an entirely different manner to those of the European porcelain. One of the most attractive of the many beautiful patterns reproduced in this modern English Lowestoft has an elaborate coat-of-arms and motto, while the remainder of the pieces is left undecorated, except for small panels inclosing tiny birds with branches and prunus blossoms. The style in which these panels are painted depicts the poeticism of the Orient rather than the careful delineation dictated by Western traditions, and it is this relaxation which endows the Chinese designs with a quaint romance.

The faithfulness with which the original designs are copied will be better understood by comparing the accompanying pictures. Several of them are of early Chinese work of the type now becoming difficult to find. This fact collectors of Oriental ceramics are well aware of and the layman, less keenly interested in antiques, becomes just as aware of it when he happens to enquire the value of an old piece he may admire. So that as nearly two hundred years ago, the English copied the Chinese patterns, now have they returned to the same source. And if we folk "fra Suffolk" can claim no honor for the decorations on the English Lowestoft made today, at least we may bask in the reflected glory of the name.

Women in Decoration

(Continued from page 68)

tomer or client likewise responds to atmosphere, repelled by a background of over-austerity or exaggeration, attracted by one of appropriate warmth and brightness. The human evaluation results in financial gain.

The place of woman in the scheme of interior decoration will partly depend upon her own attitude toward her work. Serious preparation for her profession and continual devotion to its never-ending demands will bring her success. Let her not be deluded into thinking her training over with the close of her preparation and apprenticeship. Like all other artists, the successful decorator is continually learning, and to learning, as we all know, there is no royal road. Hard work and serious application will, however, never tire the enthusiasm of the born decorator, for her profession brings its own inspiration and refreshment—the reward of every true artist.

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Among the New Books

(Continued from page 61)

the serene wisdom of General Yen, who had been educated in the West but was essentially Chinese. The story is involved in political strategy and intrigue, wherein General Yen is a Machiavellian realist, respecting a royal crook more than a disloyal man of bogus idealism. No happier method of aligning for inspection the two cultures, Occidental and Oriental, can be imagined than is found in Mrs. Stone's neat and conscientious one in this novel. It is a work of genuine distinction.

"MIRTHFUL HAVEN"

With the point of view of Booth Tarkington I can never find myself in hearty accord, whereas you can find no heartier applause than I can give him for the sheer perfection of his prose style. He had it in him to become by now the Grand Old Man of American Letters, a much more venerated figure than the late William Dean Howells; but there persists in him a note of querulousness and false sentiment so obvious that even his greatest admirers cannot quite root for him wholeheartedly. His latest novel is *Mirthful Haven* (Doubleday, Doran) and a highly readable tale it is. It is a story of a Maine village on the seacoast which is used by the rich as a summer resort. The villagers dislike the city people and worry themselves with schemes for swindling them. The city people, inordinately displaying conspicuous waste and leisure, do not even attempt to comprehend the village folk. To contrast the two, Tarkington uses the ancient short story device of disguise. (You remember the frequent plot of the waitress and the small salaried salesman, spending a vacation at Atlantic City or somewhere, with the salesman pretending to be a wealthy young man and the waitress pretending to come of a socially prominent family?) Tarkington has a daughter of the village folk educated at a finishing school by the generosity of an aunt and then he returns her to the village where she encounters a wealthy youth whom she had known while she was in school. In school she had used a false name. She had loved this youth. When he is pitted against her native environment, his love goes sour. There is not much to the story, but there are engaging descriptions in it, largely of the means whereby the wealthy set and the villagers occupy their time.

"CAKES AND ALE"

The narrator, William Ashenden, in W. Somerset Maugham's new novel (Doubleday, Doran), says, "It's very hard to be gentleman and a writer." His brother writer, Alroy Kear, answers, "I don't see why," for Kear is by way of being a gentleman. But Kear's novels are mediocre. "I could think of no one among my contemporaries who had achieved so considerable a position on so little talent," reflected Ashenden. Kear had made a business of writing, just as another might make a business of selling insurance. He sent copies of his novels to his eminent contemporaries, together with letters flattering them each and every one with the statement that he had chosen them as models; he invited reviewers, especially the hostile ones, to lunch at good clubs and fed them like an epicure and asked them sincerely how they thought he could improve his work; he lectured before women's clubs in England and in America; he autographed his books at the sales counters of small book shops and large; he took care to meet the right people; and he wrote books that never offended good taste.

In fine, Kear was a gentleman but a third rate writer. Maugham is, at his best, a first rate writer. His *Of Human Bondage* should be included in any intelligent list of the great novels in English. And he is certainly not, in Kear's fashion, a gentleman. In writing *Cakes and Ale,* he has been something of a cad. But his innate honesty, his contempt for humbug and hypocrisy, his fidelity to the true (not the Truth) have resulted in a novel that is as refreshing as a plunge into cold salt water on a humid day. That Maugham has taken certain episodes in the life of Thomas Hardy, including his apotheosis as the Last Great Victorian, has led some to assume that *Cakes and Ale* is a novelized life of Hardy. But the book is not so much the story of a career as a story of meretricious and hypocritical factors that often go into the making of fame.

I think that Maugham has drawn upon facts in the life of Thomas Hardy and facts in the life of Anatole France. Both Hardy and France had an undisguised contempt for the sort of fame they achieved. Hardy even had a contempt for the novel as a medium of expression, saying that he wrote novels to make money: they had elements of greatness, simply because as the poet of *The Dynasts,* he could not write cheap fiction. France said that the only advantage he derived out of being a member of the French Academy was that it enabled him to wear carpet-slippers and skull-cap to the Opéra if he felt like it and that by showing his card of membership he was let off lightly from misdemeanors by the police.

In *Cakes and Ale,* Alroy Kear has undertaken to write the definitive biography of the late Edward Driffield, the last Victorian among the novelists. He knows that Ashenden knew Driffield in Ashenden's boyhood and young manhood and knew about his first marriage. But he indicates to Ashenden that the sort of biography he intends to write is the usual mush, wherein all of the really important emotional factors bearing upon Driffield's life will be discreetly passed over in silence. Driffield, after an adventurous youth, had settled down in his native town of Blackstable, where he was snubbed by the local gentry and considered of low degree. He had married a barmaid; his wife's infidelities were notorious; he and she had skipped the town owing a lot of money to everybody and after he had attained a sort of literary success in London, his wife had run away from him with her first lover in Blackstable. Driffield had been taken up by a lion-hunter of social importance (just as Anatole France was taken up by Madame de Caillavet) and had been promoted as a Great Man. Driffield had broken away from this mess and had married his nurse, who was equally bent upon making a Great Man out of him and fostering the proper legends about him. But, once his barmaid wife had left him, he never wrote anything of importance. She, indeed, had been the source of his emotional drive and of his under-

(Continued on page 104)



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Variety and Elegance in These Homes

(Continued from page 82)

inick. "What has its foot on the ground, so to speak, you can live with. Now a friend of mine—an artist, an intellectual, a man of discriminating taste—tackled some of this modernist art in furniture. He has done some good things with it. That is because he is a real designer."

"The crying need of modern art is good designers," said I. "They could show us what modern art really looks like—after they had worked on it for some years. Today we still don't know much about what it looks like. Modern architecture is still too much theory. Even the skyscraper architecture, as I said to Mr. Bowman the other day, is in embryo—perhaps not even in its infancy yet. If we talk modern construction on the principle of Sullivan's 'form follows function,' we must believe the functions of skyscrapers are to make as much use of metal as is practicable. That saves space, weight and time in erection. Actually, there is no more use for masonry walls and partitions in a skyscraper than in an ocean ship. Any architect who has really thought about the matter sees that. But until we build metal buildings, who can say what they look like?"

"There is something in that," remarked Mr. Dominick. "The public has a right to be shown in the case of modernist art. In fairness to those of us who hold to the older point of view, we think it should be realized that we are not just antiquarians, trying to revise the practice of dead centuries. We are first of all builders. And building is a very practical, contemporary thing. We are constantly busy with everyday problems of building materials and their uses; and we are constantly thinking and trying, practical experiment, to discover their best uses. Little by little we improve our methods and now and then one of us discovers a new use—a new effect—that is good. Thus architecture progresses, even if slowly, as it always has.

"I think that architecture is governed by evolutionary laws just as surely as anything else that is living," continued the architect. "'The survival of the fittest' applies in art to eliminate the 'freaks' and the hybrids which do not reproduce themselves. The lasting advancement is made more by 'slight variations of established types' than by trying to disregard all precedents."

"In practice, I suppose," was my remark, "much depends on how fast or how slow the rate must be—in actual experiment—to make the evolution sound and the advancement sure."

"It seems to me," replied Mr. Dominick, "that 'natural selection' in architecture is more than the physical development which new types of construction and new requirements of contemporary life produce. It is also an intellectually controlled development which good designers, well trained in the old recognized ways of expressing beauty, create with their discriminating taste."



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LIPPINCOTT

Washington Square Philadelphia

Among the New Books

(Continued from page 100)

standing. Maugham's story is as much about her as about him. He even has the narrator, at first a very priggish youth, fall in love with her and become one of her numerous lovers. She is charming. She is a delight, even in her old age when the narrator finds her living in America under another name. She is the Cyprian Venus incarnate. Maugham is clear-headed, a direct and forcible writer and an excellent teller of tales. He stems directly from Defoe. His book is indiscreet and malicious but it clears the air of much humbug.

"SAINT JOHNSON"

This recently published tale, by W. R. Burnett (The Dial Press), is a novel based upon the early history of a notorious boom town, Tombstone, Arizona and upon the careers of one of the early bad men of the town and of the sheriff, a killer's killer. All of Burnett's stories have been the stories of the ultimate defeat of ambition and this is the story of the defeat of a courageous and idealistic man who wanted to bring law and order into a town infested by cattle-thieves, murderers, and reckless men generally. There are feuds in the story and some killings, but there is not a movie touch about the whole affair. There is no sensational marksmanship. Even in a street battle at close range, the shots of men handy with the gun go wild. Wayt Johnson, called in derision "St. Johnson", who had already cleaned up Dodge City, tries by sheer courage and peaceable means, to clean up Alkali, Arizona. He is a deputy and has ambition to become sheriff. He has three brothers, one of them a weakling and a source of worry to him, and two pals, one of them a lover of excitement and eager to kill, but loyal to Wayt and amenable to his orders. Wayt's restraint breaks when he learns that his weakling brother has been killed in cold blood and he says he will no longer enforce the ordinance against the carrying of guns. He sends word to the members of the gang who had opposed him and who killed his brother, to be prepared to shoot it out with him on sight. I shall tell you no more of the story because once you begin reading it you will not want to put the book down and you won't want to know in advance what the next chapter has in store for you. Everything in the novel is so natural, so veristic, that is probably unique among stories of western life in frontier days. Burnett's rigid economy of words, his detachment, his shunning of heroics, melodrama and sentimentality give this story real importance. He is one of the finest craftsmen we have in fiction. I do not know but that he may be also one of our very best novelists. He is certainly one of the most entertaining and one of the most satisfactory.

"MEMOIRS OF AN INFANTRY OFFICER"

If you were charmed by *Memoirs of a Fox-Hunting Man* by Siegfried Sassoon you will want to read its sequel, *Memoirs of an Infantry Officer* (Coward-McCann), which portrays the attitude of an English sportsman with all the merits and faults of his kind in war. The same care for cadence, the same understatement and restraint are in this book as in its predecessor—qualities that many found most agreeable and I found rather cloying. Much may be learned, however, of the psychology of the English gentleman of the countryside from this book, some of it rather endearing.

"PEARLS, ARMS AND HASHISH"

If you are somewhat bored by this too consciously well-bred attitude, I recommend that you turn from it to *Pearls, Arms and Hashish* by Henri de Monfried, *Story as Told to Ida Trat* (Coward-McCann). Henri de Monfried is a strange and fantastic creature, an outlaw, a smuggler, reckless pirate and shrewd adventurer, who cast off Occidental civilization and the smug proprieties of his class in France and returned to some of the banditry by which his ancestors had acquired privilege. But not to establish a dynasty, nor even particularly for money, but for the adventure of the thing. He became a Moslem and won the almost slave-like fidelity of his Moslem followers and acquaintances. He has harassed the English for fifteen years, poaching on their preserves, raiding their commerce, badgering them in every way possible. And the English in turn have tried desperately in every way to bring an end to his career. Slight and frail, like Lawrence, another European to live among the Mohammedans like a Mohammedan, Henri de Monfried has been even more audacious and adventurous than Lawrence. It is an exciting book.

"THE FIFTH SON OF THE SHOEMAKER"

No one but Donald Corley could write a book about petty trade in New York that is so fanciful and so true to the dreams of men as *The Fifth Son of the Shoemaker* (McBride). It is a story of the East Side and of the realms beyond the moon. Corley sees glamour in the harshest reality because his heart is tender toward the hopes of men. There is music in his prose and to those who are favored with an appreciation for fantasy he has strangely beautiful things to say.

"DAVID GOLDER"

The inner life of a business man whose ability to make money enslaves him has not been written about an American business man nor by an Amercian novelist: it has been written by Irene Nemirovsky about a French business man. It is a great book and it is called *David Golder* (Horace Liveright, Inc.). It is the story of the gradual embitterment of a shrewd and powerful man toward life itself because of the fawning unscrupulousness of the men with whom he deals, the use to which his money is put by his family, and because there is no escape from money-making for him. The story is told with serene force. The characters are alive and in the flesh. The action is rapid even when it is unfolding the moods and emotions of David Golder.

"GROWING UP IN NEW GUINEA"

In *Coming of Age in Samoa* (William Morrow), Margaret Meade established herself as one of the most intelligent, most observant, and most conscientious of anthropologists. She also proved herself the master of a captivating style. Her observations among the natives of Samoa where the children and adults live in complete freedom from the moral restraints—though not the taboos—of civilization led her to certain conclusions about the moral training of

(Continued on page (105)

Vines For Houses and Gardens

(Continued from page 65)

siderable sand until it is a fine, friable ...ture. The plant is benefited by the use of muck soil because of its power to retain moisture during dry periods. Clematis may be used on walls, fences, and buildings but the old-fashioned Clematis paniculata will form a cloud of beauty that may hang over a doorway or entrance gate. The showy flowering varieties are often used on supports in the lower garden. The large flowering varieties are greatly benefited if given a little liquid manure during the flowering season or a very light sprinkling of dried blood over the surface soil and washed into the earth by a thorough watering. The cloistered aisles of a pergola may be planted with grape-vines and here and there a stray Clematis in order to give variety.

There is one climbing plant that has been the point of discussion in a number of garden clubs as well as among nursery men and gardeners and that is the Climbing Hydrangea (H. petiolaris). A fine specimen of this may be seen on the walls of the Administration Building of the Arnold Arboretum. This most decorative plant might really be used on walls as well as on buildings. It has a healthy, beautiful green foliage and in mid-June its rather loose cymes are beautiful with the scattering of white flowers. Though seldom used this plant makes a fine ground cover especially under shade. It forms a root system along the stem as it creeps and in this way is soon firmly established. A bushel of shredded muck soil mixed with a fairly rich garden loam will do much to establish the vine. While the climbing hydrangea will not stand a water soaked soil it must have a goodly supply of water to sustain the heavy foliage as well as the vigorous growth each year.

If one is especially interested in color in the autumn landscape as well as a cool green in mid-season, plant the Ampelopsis tricuspidata. It has apparently no limit to growth, and in the fall is most beautiful with its yellow and crimson foliage and its clusters of blue-black berries.

A vine which should be used more in our garden schemes is the Ampelopsis heterophylla which is sometimes called the Porcelain ampelopsis because of its pale lilac berries mixed with a few berries of bright blue. These clusters of beautiful berries are like small bunches of grapes which appear opposite each leaf.

One vine often overlooked in gardening is the silver lace vine (Polygonum auberti). It grows very rapidly but needs support as it does not climb or cling. One point in its favor is the fact that it is seldom attacked by insect pests. Its foamy masses of white flower in September are one of the most striking features of this plant.

Potted vines may be planted any time during the season, but most vines grow best if planted early in the spring just before the buds throw off their winter overcoats. The spring moisture, the cool air and the increasing sunshine encourage growth.

Most of our vines are benefited the first year by a mulching of stable manure over the root system after the ground is slightly frozen. The litter should be removed in the spring. If the soil under the vine is properly prepared extra feeding is not necessary the first year, but, after the vine is established and is making a vigorous growth with the increasing foliage, stem and root system as well as the demand made on the plant by the flower, regular feeding is advisable. A sprinkling of shredded cow manure or bone meal and dried blood half and half scattered over the surface soil above the root system and allowed to wash in will do much to insure the health of the plant. May and June are two good months for feeding.

EDITOR'S NOTE: *A selected list of climbing plants, most complete and practical in its presentation, will be published in the February issue of* ARTS & DECORATION. *By Professor Findlay of Columbia University.*

Among the New Books

(Continued from page 104)

children in civilized communities. She was inclined to believe that the natural impulses of growing children in civilized communities are perverted by a too strict code relating to sexual relationships. But in her new book, *Growing Up In New Guinea* (Morrow) her conclusions have been somewhat modified, though her research has been as thorough and her observations as conscientious and open-minded. This new book is in every way as fascinating as the first. Written, as it is, in Miss Meade's somewhat narrative style, indeed, it is one of the few works in anthropological research that are wholly entertaining.

"ANGEL PAVEMENT"

A hearty, comradely, somewhat Dickensian spirit pervades *Angel Pavement* (Harpers) by J. B. Priestley. It is the story of the transformation of a shabby, run-down office in a mean street in London into a modern, peppy, up-to-date place with the American spirit. New life is brought into the decaying business and new life into the plodding, downcast employees. Good-humor is the quality that makes a Priestley story enjoyable and even if it is a somewhat sentimental good-humor I make no kick against it. He has a nice sense of buffoonery in his caricatures.





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Trans-Atlantic Sailings—December

Sailing dates and departure time subject to change and confirmation when securing reservations.

EASTBOUND FROM NEW YORK

Date	*Day*	*Hour*	*Steamer*	DESTINATION: Via
Dec. 2	Tues.	noon	*Karlsruhe*	BREMEN: Boston, Galway
" 3	Wed.	11 a.m.	*Pres. Harding*	HAMBURG: Plymouth, Cherbourg
" 3	Wed.	noon	*Aquitania*	SOUTHAMPTON: Cherbourg
" 4	Thur.	4 p.m.	*Amer. Shipper*	LONDON
" 4	Thur.	4 p.m.	*Stuttgart*	BREMEN: Cobh, Cherbourg
" 4	Thur.	12.01 a.m.	*Hamburg*	HAMBURG: Cherbourg, Southampton
" 4	Thur.	11 a.m.	*De Grasse*	HAVRE: Plymouth
" 5	Fri.	5 p.m.	*Westernland*	ANTWERP: Hal., Ply., Cherbourg
" 5	Fri.	9 p.m.	*Olympic*	SOUTHAMPTON: Cherbourg
" 5	Fri.	4 p.m.	*Paris*	HAVRE: Plymouth
" 6	Sat.	noon	*Caledonia*	GLASGOW: Londonderry
" 6	Sat.	noon	*Tuscania*	LONDON: Halifax, Plymouth, Havre
" 6	Sat.	11 a.m.	*Gripsholm*	GOTHENBURG: Halifax
" 6	Sat.	11 a.m.	*Minnetonka*	LONDON: Cherbourg
" 6	Sat.	11.30 a.m.	*Albertic*	LIVERPOOL: Boston, Galway, Cobh
" 6	Sat.	9.30 a.m	*Leviathan*	SOUTHAMPTON: Cherbourg
" 6	Sat.		*Bremen*	BREMEN: Cherbourg, Southampton
" 6	Sat.	0.15 a.m	*Augustus*	GENOA: Gibraltar, Naples
" 6	Sat.	noon	*Patria*	MARSEILLES: Bost., Lisb., Pal., Naples
" 9	Tues.	noon	*Stavangerfjord*	OSLO: Stavanger, Bergen
" 9	Tues.	11 a.m.	*Frederick VIII*	COPENHAGEN: Hal., Christ., Oslo
" 10	Wed.	0.15 a.m.	*C. Biancamano*	GENOA: Gibraltar, Naples
" 10	Wed.	noon	*Berengaria*	SOUTHAMTPON: Cherbourg
" 10	Wed.	11 a.m.	*Geo. Washington*	HAMBURG: Plymouth, Cherbourg
" 11	Thur.	3 p.m.	*Alesia*	MARSEILLES: Prov., Horta, Punta, Mad., Pir.
" 11	Thur.	0.15 a.m.	*Vulcania*	TRIESTE: Cannes, Naples
" 11	Thur.	4 p.m.	*Amer. Farmer*	LONDON
" 11	Thur.	2 p.m.	*Berlin*	BREMEN: Southampton, Boulogne
" 11	Thur.	12.01 a.m.	*Albert Ballin*	HAMBURG: Cherbourg, Southampton
" 12	Fri.	11.45 p.m.	*Roma*	GENOA: Gibraltar, Naples
" 12	Fri.	11 a.m.	*La Bourdonnais*	BORDEAUX: Vigo
" 12	Fri.	10 p.m.	*Ile de France*	HAVRE: Plymouth
" 13	Sat.		*Majestic*	SOUTHAMTPON: Cherbourg
" 13	Sat.	3 p.m.	*Minnekahda*	LONDON: Plymouth, Boulogne
" 13	Sat.	noon	*St. Louis*	HAMBURG: Cobh, Cherbourg
" 13	Sat.	11 a.m.	*Laconia*	LIVERPOOL: Bost., Galway, Cobh
" 13	Sat.	noon	*Ascania*	LONDON: Plymouth, Havre
" 13	Sat.	noon	*Transylvania*	GLASGOW: Londonderry
" 16	Tues.		*Europa*	BREMEN: Cherbourg, Southampton
" 16	Tues.	11 p.m.	*Mauretania*	SOUTHAMTPON: Plymouth, Cherbourg
" 17	Wed.	11 a.m.	*Pres. Roosevelt*	HAMBURG: Plymouth, Cherbourg
" 18	Thur.	4 p.m.	*Amer. Trader*	LONDON
" 18	Thur.	4 p.m.	*Dresden*	BREMEN: Cobh, Cherbourg
" 18	Thur.	12.01 a.m.	*New York*	HAMBURG: Cherbourg, Southampton
" 18	Thur.		*Magallanes*	BARCELONA: Cadiz
" 19	Fri.	11 a.m.	*Hellig Olav*	COPENHAGEN: Christ., Oslo
" 20	Sat.	11 a.m.	*Minnewaska*	LONDON: Cherbourg
" 20	Sat.	11 a.m.	*Lancastria*	LIVERPOOL: Cobh
" 24	Wed.	4 p.m.	*Paris*	HAVRE: Plymouth
" 24	Wed.	11 a.m.	*America*	HAMBURG: Plymouth, Cherbourg
" 24	Wed.		*Alfonso XIII*	BILBAO: Vigo., Coruna, Gijon, Sant.
" 25	Thur.	12.01 a.m.	*Deutschland*	HAMBURG: Cherbourg, Southampton
" 26	Fri.	4 p.m.	*Amer. Banker*	LONDON
" 27	Sat.		*Olympic*	SOUTHAMTPON: Cherbourg
" 27	Sat.	noon	*Pennland*	ANTWERP: Plymouth, Cherbourg
" 27	Sat.	11 a.m.	*Leviathan*	SOUTHAMTPON: Cherbourg
" 27	Sat.		*Bremen*	BREMEN: Cherbourg, Southampton
" 27	Sat.	noon	*Milwaukee*	HAMBURG: Cobh, Cherbourg
" 31	Wed.	11 a.m.	*Pres. Harding*	HAMBURG: Plymouth, Cherbourg

EASTBOUND SAILINGS FROM CANADA

Date	*Steamer*	*From*	DESTINATION
Dec. 5	*Duchess of York*	St. John, N. B.	Liverpool
" 12	*Duchess of Richmond*	St. John, N. B.	Glasgow, Liverpool
" 13	*Montclare*	St. John, N. B.	Cherbourg, Southampton,
" 16	*Duchess of Atholl*	St. John, N. B.	Glasgow, Belfast, Liverpool
" 24	*Montcalm*	St. John, N. B.	Glasgow, Belfast, Liverpool

Winter Journeys to Bright Warm Days

(Continued from page 80)

Simla, up in the hills of India, is the summer home of the Indian Government—6,000 feet above the sea. There and at Nainital on Lake Nainital, Darjeeling, with its inspiring views of Mounts Everest and Kinchinjunga, and Cotocamund in the Nilgiri Hills, aglow in their beautiful surroundings, are the cool weather resorts of India's smart society, at an elevation of thousands of feet above the heat of the Indian plains. Between the hours of 10 A. M. and 5 P. M. it is uncomfortably hot on the plains of central and southern India until the monsoon penetrates to the Himalayas in mid-July, when a long drouth is succeeded by rains and a grass-refreshed landscape. Green grass follows the monsoon at the "breaking of the rains" at Colombo in June. From then on all India smiles, as her lakes, rivers and waterfalls pour out their life-giving element to a thirsty land.

But up in the Kashmir Valley, from March to November, life is one delight after another. Kashmir has been poetically described as "An Emerald set in Pearls", a green valley surrounded by a gleaming girdle of snow-capped mountains; a garden set between the sun-baked plains of the Punjab and the austere Karakorum mountain range. No spot within the borders of civilization possesses a more striking natural beauty, a more delightful climate and picturesque native people. Many Americans and, of course, thousands of British, know what beautiful weather prevails along the upper reaches of the slow-flowing Jhelum River, where hundreds of moving houseboats, in which entire families live in comfort and luxury, move up and down the stream under the simple pole-power of their servants.

Kashmir is India's "Venice in the Mountains," rich to excess in its luxuriance of fruit and flower, glorious in its colorful vistas and altogether charming in its social life.

The most comfortable way to reach India is by ship to France; by train to a Mediterranean port, thence by ship to Bombay, Colombo, Calcutta or Rangoon by one of the numerous steamship lines providing passenger travel to the Orient. The world cruises of Cunard, Hamburg-American, Red Star, Dollar and other lines sailing from American and Canadian ports provide direct means of reaching India by water. The voyage from Europe to India occupies from fourteen to seventeen days. The Imperial Airways, Ltd. of London operates a weekly airplane service between London, France, Egypt, Bagdad and Karachi and India. The flight occupies a week of day flying only. There are also two routes to India across the Pacific, one of which is that of the Canadian Pacific Steamship Line.

FROM NEW ORLEANS TO CALIFORNIA:

Exploring New Orleans, the city of nearly an all-American population and a Southern flavor altogether fascinating, is an experience of constant discovery and surprise. Exploring over the Sunset Route the vast territory between the Crescent City and the Pacific Coast, is one of the most thrilling inland adventures in America.

Above all else, it is the fine-weather route of golden sunshine and purple shadow. As you leave New Orleans over the Mississippi Ferry to Avondale, you enter the plantation region of Louisiana, with great sugar mills limned against the pearl gray horizon. Here and there the flat landscape of cane crops and bayous is punctuated by the gleaming and stately manors of bonanza planters, their proud homes often embowered in the sun-dappled heart of magnolia, live-oak, camphor, palm and banana groves. Flowers in great abundance present a riot of color and an all-pervading perfume. Here family life is still on an even keel, with its devoted servants, its loyal black field men and women—their old customs, songs and religious ferver intact.

When you reach Lafourche, fifty-two miles west of New Orleans, you are in the "Sugar Bowl" of Louisiana —the sweetest spot on earth in more senses than saccharine. Twenty miles back, Des Allemands Bayou empties into the romantic Bay of Barataria, the protected water and sinister haunt of notorious Jean Lafitte and his pirate crew. Here these daredevils brought their villainous seizures and, stripping them of treasure, skulked North to barter it and drink it away. A region the stories of which keep red blooded boys awake all night!

When you have crossed the Sabine River, you are in Texas, the largest State in the Union, rich in historical events of a sanguinary and romantic nature. The Sunset Route extends clear across this Southwestern Empire—a distance as a train flies of 950 interesting miles. Texas has prospered under five flags—that of France, Spain and Mexico in its earlier day; then its own Lone Star banner as a Republic, and finally, the Stars and Stripes of the United States in 1845. The Southern Pacific Lines gridiron this great State in every direction and tap all its important cities, towns, villages, manufacturing, agricultural, mining, oil and cattle enterprises.

There is the story of the Alamo, in the very heart of San Antonio, which recounts how a small, brave band of 182 Texans withstood the onslaught of 5,000 Mexican regulars in March, 1836, when Texas was fighting for and thereafter won its independence. There are its old Spanish missions—de la Concepcion; San Juan Capistrano; San Francisco de la Espada; San Jose de Aguayo. The Duncan Aviation Field (formerly Kelly Field) is the Government's largest and best-equipped flying field. It is there that Col. Lindbergh received his training and qualified as a pilot in the U. S. Mail Service.

El Paso, in earlier days known to the Mexicans as El Paso del Norte, (the Pass of the North), is the largest city on our Southern frontier and, in a practical sense, the door to Old Mexico. It is an important transportation center. Juarez is the Mexican city on the other side of the Rio Grande and is reached in five minutes by trolley from El Paso. Amongst many other attractions to Americans is its fine old Mission Guadalupe, founded in 1659.

From New Mexico to Arizona and through the Gila Valley to Geronimo, where the Southern Pacific enters the San Carlos (White Mountain) Indian Reservation, the scenic attractions and new life of the desert, are very interesting. At San Carlos, 5,000 Apaches, once warlike, but now peaceable and industrious, enjoy their sim-

(Continued on page 108)



Paris . . . the Riviera . . . the Tropics
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YOU can step out of your door right now into the springtime loveliness of the Luxembourg Gardens . . . spend a fascinating hour watching the passing world from a sidewalk cafe table . . . relax in the cool peace of a cathedral cloister . . . an art museum . . . or delight your senses with an opera . . . a gay revue. You can step into your car and whirr along the seafront drive from Nice to Monte Carlo . . . indulge the thrills of the Casino . . . the lusty happiness of golfing, yachting, swimming and fishing. And with all these advantages for contentment in mind and body, you have still more . . . an exotic background for your pleasures . . . scenic richness . . . tropic gardens of bamboo, giant ferns and palms, as in Madeira or Algiers . . . purple looming mountains beckoning to adventure . . . ancient sun-drowsy villages . . . ever friendly skies and the sun's benediction of health . . . romantic evenings when the tropic stars seem to dip close enough for you to light your cigaret from their colored fires. This is not an impossible blend of enchantments . . . an Arabian fantasy. It is all actual . . . close at hand . . . in Havana . . . and Cuba . . . only a few hours away from your city of humdrum business life. Here's a trip abroad with no red tape . . . no passports . . . and inexpensive. Old World manners . . . scenes of quaint beauty . . . Continental gayety and sophistication . . . with modern American comforts and luxuries. An unusual winter . . . promising the richest and most colorful enjoyment you've ever experienced . . . that's Cuba's invitation to you TODAY. : :



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PARK AVENUE AT 51st ST., NEW YORK

ATLANTIC CITY · PALM BEACH · LOS ANGELES

Winter Journeys

(Continued from page 107)

ple homes. Globe, Arizona, just ahead, is the Eastern gateway to the Apache Trail, a rail and auto trip on the El Paso-Los Angeles route which every American should take regardless of the exigencies of time. It is one of the most remarkable 120-mile trips in America, through a region rich in prehistoric interest; Spanish and Indian history and legend, in a part of the country where rugged mountains, rock-ribbed and gaunt, are in a picturesque jumble. Peak and canyon, mesa and arroyo, vie with each other in color, form and shifting scenic effects every hour of the day. Desert flowers, almost blinding in their vast area and brightness, are punctuated here and there by twenty-eight varieties of cactus. The Roosevelt Dam, forty miles from Globe, completed in February, 1911 at a cost of over $7,000,000, is one of the Government's great irrigation sources. It forms an artificial lake thirty miles long and four wide at its widest point —one of the largest artificial bodies of water in the world. These, however, are but a few of the thrilling sights on the Apache Trail from Globe to Phoenix.

The very name, Apache, derived from the Cuchan and Maricopa *é-patch*, meaning man, sometimes applied in the sense of "enemy," has perpetuated in the mind of the public the warlike nature of our Southwestern Indians. Fortunately, however, these red men of the Athapascan stock of North American Indians, have long ago ceased to be the dreaded tribes which once carried on their raids in what was a part of the great American desert. In 1598, the marauding forebears of the peaceable Apaches of today, occupied Northwestern New Mexico. During the next thirty years, they roamed over the upper Gila region in Southwestern New Mexico. In 1799, they ranged from Central Texas to the vicinity of the Colorado River in Arizona, after which they extended their raids South to Durango, Mexico. The tribes and subtribes of the Apaches have been historically known by many names. The Apaches are now the wards of the Nation and live on quiet reservations in Arizona, New Mexico and Oklahoma.

Apache Lodge, on the shore of Roosevelt Lake, north of the dam, is a delightful place to stay while enjoying the black bass fishing, so popular there. The Tonto Cliff Dwellings, amongst the discoveries of Vasques de Coronado in 1540, the Natural Bridge and Sierra Anches, are points frequently visited by tourists. The three artificial lakes—Roosevelt, Apache and Canyon—which form a chain seventy miles along the Trail, to enchant the traveler, are sustained by the Roosevelt, Horse Mesa and Morman Flat Dams.

The entire Apache Trail trip from Globe to Phoenix via these lakes and dams is a panorama unlike any other in the world. The auto-stages which meet the Southern Pacific trains at Globe for the Westward and at Phoenix for the Eastward trip over the Trail, are of the highest class and comfort, and driven by drivers of exceptional skill and caution.

We leave Arizona, cross the Colorado River and enter California, a land of golden sunshine and cool blue shadows; a land of rare beauty and natural bounty.

(Continued on page 109)

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Winter Journeys to Bright Warm Days

(Continued from page 108)

The story of the Imperial Valley, the barren desert it was less than twenty-five years ago, and America's richest fruit, vegetable and cotton land now—is well-nigh beyond human comprehension. Lying below sea-level, this arid valley suddenly bloomed and prospered when the idle waters of the Colorado River were diverted for its reclamation and, having irrigated that prolific garden spot, drained into the Salton Sea.

Palm Springs, ten miles South of the Southern Pacific main line, reached by auto-stage twice daily, is a health resort in the midst of a beautiful setting, with a mineral spring possessing marvelous curative properties. Mt. San Jacinto, elevation 10,805 feet, encloses with its rugged granite walls little Palm Canyon, dotted with ancient palms that seem to grow out of the rocks and are watered by numerous sparkling springs. How these old palms got there—who planted them—has remained an unsolved mystery. Yet there they are in great abundance, probably the ancestors of most of the ornamental palms of California.

Then on through Banning, Beaumont, Redlands, Colton, Riverside, San Bernardino, Ontario, Chino, Covina, San Gabriel, to that wonderful city of phenomenal thrift, beautiful climate, enterprising citizens and many tourists—Los Angeles.

Los Angeles, the metropolis of Southern California, is an epitome of leisure on the one hand and of stimulating and progressive work on the other. This city does things, achieves its own development in a vital manner and glorifies the Pacific Coast by its life and charm.

Every enterprising traveler should know, however, that California and the wonders of the Pacific Coast do not begin or end at Los Angeles or at San Francisco. From below the Mexican border to the top of Alaska, there is no region more varied and interesting to any traveler, however well experienced, than the Pacific Coast as far inland as the eastern slope of the Rockies. There is a land of many marvels, not only in the primeval aspects of nature and nature's phenomena, but in the wonderful engineering, transportation, hotel, public park, monument and scenic preservation works of American pioneers. The far western third of the United States might well occupy the lifetime of an ardent explorer—so rich and varied, so astonishing are its awe-inspiring natural and artificial features.

THE CANADIAN HABITANT'S CHRISTMAS:

Old Quebec is a very religious province during the Christmas holidays. The *habitant* has some heartfelt customs to perform in the Midnight Mass and the Repast (Reveillon) which follows it. Every church in every parish has its colorful scene on Christmas Eve. It is that sacred night when "Pierre and His People" gather round the home hearth after an elaborate ceremonial at the church. And into its glamour every French Canadian child is devoutly baptised. Those rosy-cheeked, brown-eyed little Canucks! How they awaken at seven on a moonlit night and glow with excitement, interest, curiosity and expectant palates on the eve of the savory Reveillon, as all the family and its many friends return from the chant of priests and the carols of the choir at the great cathedral. The silvery sound of sleighbells, the merry laughter of arriving and departing guests, the hugging and kissing of childhood and youth, and the grave respect and grateful honor tendered to their reverend seniors; the devout communion at the church and the unstinted feasting at the festal board at home; the songs and toasts and pipes and toddy, and by and by, a band of densely-stuffed and very sleepy youngsters and mellow, dream-eyed elders fading into bed as the candles sputter out.

The scene at the church is impressive on Quebec's Christmas Eve. The Curé is arrayed in his most elaborate vestments and the choristers are all wearing their red *soutanes*. The nervous altar candles cast a shifting light upon the congregation. "Gloria in Excelsis Deo"—"Les Anges dans nos Campagnes"—"Là Bergers Assemblons-nous," etc., are sung in the presence of the Cradle of the Infant Jesus. The Mass is chanted with melodious fervor and deep veneration. It is the most impressive Holy Night of the year in Canada.

INTERESTING AND RESTFUL WINTER CRUISES:

The Duchess of Bedford—a ship, not a lady—of the Canadian Pacific, will make two very delightful cruises to the West Indies—January 9 and February 11. Twenty-nine days of "tropical, exotic scenes and sunshine"; fourteen ports as foreign in aspect as those of Italy—Bermuda, Haiti, Panama Canal—and Caracas, South America, 3,000 feet above the sea.

The International Mercantile Marine, which operates the White Star Line, Red Star Line, Atlantic Transport Line and Panama Pacific Line, radiates many winter cruises to warm regions—the West Indies, Cuba, Panama, California and round the world. Its new ship, Britannic, under charter to National Tours, sails Dec. 26 on a Bermuda cruise of nine days with fares as low as $110.

The Frank Tourist Co. has scheduled a 67-day cruise of the Mediterranean, including visits to Karnak, Luxor and Thebes without extra charge. It has chartered the new Cunarder, Scythia, for this voyage to Egypt and the Holy Land.

The ships Augustus and Roma of the N.G.I. (Italian Line) are making tours of Spain, the Riviera, Naples, Genoa and other Italian cities.

The Holland-America Line ship, Rotterdam, will sail on February 5 for a 79-day cruise of the Mediterranean. Shore excursions are under the direction of the American Express Co.

The Lloyd Sabaudo Line's Conte Grande and Conte Biancamano are now making similar cruises, while the Four Princes, ships of the Furness Line, are plying between New York and Rio de Janeiro, Buenos Aires and Montevideo. These warm weather cruises are all designed to provide the traveler with pleasant, recreative, healthful sea voyages without excessive social strain. While seeing attractive parts of it, they enable the traveler to "get away from the world."



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(Continued from page 76)

that precautions must be taken to keep out drifting snow, which can get through crevices that rain never enters. But snow that gets in melts to water and spoils plaster ceilings below.

The old-fashioned wood-shingled roof used to be applied to open slats to allow circulation of air underneath. This same method of building with slate or tile would leave too many cracks through which the snow might be blown, and so we have gone to the opposite extreme today. Some architects specify a three-ply felt and pitch to be placed over a tight covering of roofing boards, before the slate is applied. In itself this is a water-proof roof without the slate covering. To further insulate against the loss of heat from inside they also specify some type of insulation material like cork, fibrous blankets or fibrous boards to be nailed under the rafters.

The use of insulating materials in the walls of the better types of houses is becoming common practice. The modern use of expensive fuels like gas and oil have emphasized the economy of keeping as much of the heat in the house as possible. When you see snow melting on the roof of a house on a cold day, it is a sign that heat is being wasted, and that this could be stopped by proper insulation.

Gables, dormers and chimneys that break up the roof surfaces often make snow pockets, where drifts will collect and then freeze. It is essential to design these so that as the snow gradually forms into ice it has room to expand. Otherwise, it may split something. Behind chimneys it is customary to build a metal covered cricket or saddle to shed the snow and rain to each side, and to prevent it from packing up behind and running into the house under the shingles. Sometimes steam pipes are built under snow pockets on the roof to melt the drifts when they get too large, but this is more often found in large buildings and not in country houses.

The freezing of water pipes in exterior walls and exposed floors can be prevented, if care is taken to insulate them and the walls through which they run. Frozen water pipes are no joke. They may split and develop leaks that require expensive repairs. Heated cellars may not always extend under every wing of a large house, and those pipes which are carried along under the floors may freeze unless thoroughly wrapped with good insulation. Likewise floors that are built over such unheated areas or over first-floor porches are very cold, and should be thoroughly filled with good insulating material for comfort, since the lack of heat is felt more around the feet than around the head.

The freezing of the ground and subsequent thawing cause it to heave or move. Any part of the building resting on foundations that do not go below this level of frost action may suffer by settling or slipping. By carrying all foundations down at least 2½ to 3 feet below grade this danger is obviated. This applies to small concrete piers under porch columns, to the little walls around the edges of areaways, and steps leading down into the cellar, to bases for garden ornaments, to small masonry walls, and to the wall that should be constructed along the edge of concrete platforms and terraces.

Clay soil is often quite treacherous when it freezes, because the water is held in it. A porous soil, on hand, allows drainage, and fore, less affected by free is why a twelve-inch bed of cinders should be put down concrete drive, terrace, o laid. In building an open concrete, no matter whethe is finished with flagstones brick, a concrete wall shoul ried around to edge and feet into the ground. Then inside of the wall should be and replaced with a twelve of cinders. On top of the ci 4" concrete floor should be can then be covered by an above mentioned materials. struction is proof against the water drains out of th base. If hard coal cinders c secured, gravel serves the s pose.

The expanding action of water that gets in behind th joints, or stucco applied to walls, or paint or any other material of this kind is so that much damage can be do winter. In the spring one w see sheets of stucco peelin masonry walls, the mortar jo ing and popping out, and pa ing away from the wood sidi from porch floors. To preven much as possible, everything done to keep water from ge behind the covering. All h portions of masonry walls sh carefully protected with wash to drain off the rain water should be thoroughly fille mortar and "weather-struc "tooled." The usual "struc made by the trowel as the w up, forces the mortar in at th edge, leaving the top of the of brick or stone below expo a shelf to collect water whic back behind the joints. Brick or concrete walls that have be ered with stucco should be pr at the top edges with coping water from soaking down i inside. Paint should never be to wood while it is still wet rain, and unventilated spac rounded by wooden walls sh avoided since water in the woo it freezes breaks the bond b the paint and the surface. W strip all windows and doors, a ply storm windows on the side there is extreme exposure to blasts. The tighter the cracks windows can be made the drafts will be felt on the floor more fuel will be saved. The heat by window leakage is large factor in the average ho

The joints between the fra windows and masonry walls be caulked with cotton and with plastic cement, for the ment of the house, or the shr of wood opens up these cracks year or two. The joint betwe foundation wall and the upper ture of a wooden house may moulding over it or to be plug with mortar, especially under p

If the ground is flat arou house, it is advisable to see w any settlement of the fill arou foundation walls has pitche ground slightly towards the ho it has, more earth should be up before the winter sets in f surface waters should be d away from the foundation wa avoid leaks in the Spring



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Of ARTS & DECORATION, *published monthly at New York, N. Y., for October 1, 1930.*

State of N. Y. } ss
County of N. Y. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Eltinge F. Warner, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc. of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

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Sworn to and subscribed before me this 30th day of Sept., 1930.

J. W. SUTTON, Notary Public.

(My commission expires March 30, 1932.)